

HOW·TO·TEACH



KITCHEN·GARDEN



Class _ TX 167 _

Book .. H923

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HOW TO TEACH
KITCHEN GARDEN



ONE SET OF UTENSILS 1

OCCUPATION NO. 1.

ARTICLES NEEDED.

- 24 Bundles of sticks.
- 5 Packages of paper (24 sheets in each package).
- Representing
 - Table-cloths
 - Towels
 - Napkins.
 - Doylies.
 - Handkerchiefs.

OCCUPATION NO. 2.

ARTICLES NEEDED.

- 24 Table-tops.
- 24 Boxes of dishes
- 24 Boxes of knives and forks.
- 24 Table-cloths.
- 24 Sets of napkins.
- 24 Dish-towels.
- 24 Glass-towels.
- 24 Dish-pans.

OCCUP

ARTIC

- 4 Bedsteads.
- 4-2 Mattress made
- 8 Pillows.
- 8 Sheets.
- 8 Blankets.
- 4 Bedspreads.
- 8 Chairs.
- 24 Brooms.
- 1 Dust-pan and broom.
- 1 Whisk broom.
- 1 Feather duster.
- 6 Bean bags.
- 2 Cheese-cloth dust



A CLASS OF 24 CHILDREN

ON NO. 3.

NEEDED.

o parts.

OCCUPATION NO. 4.

ARTICLES NEEDED.

- 24 Tubs.
- 24 Wash-boards.
- 24 Wringers.
- 24 Scrub-brushes.
- 8 Clothes-poles.
- 4 Table-strips.
- 8 Clamps.
- 24 Bags of clothing.
- 8 Yards of clothes-line.
- 24 Jump-ropes.
- 24 Barrels of pins.
- 24 Clothes-horses.
- 24 Clothes-baskets.
- 24 Irons and stands.

OCCUPATION NO. 5.

ARTICLES NEEDED.

- Minus dinner sets.
- 24 Pricked patterns.
- 24 Tapestry needles.
- 6 Skeins worsted.
- 24 Muffin-rings



HOW TO TEACH KITCHEN GARDEN

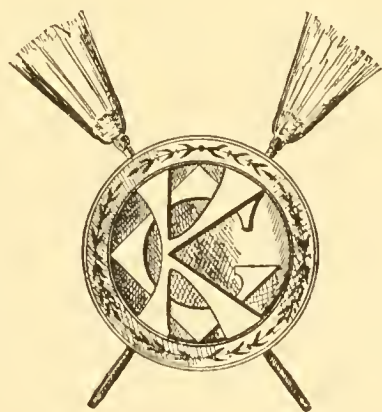
OR

Object Lessons in Household Work

INCLUDING

SONGS, PLAYS, EXERCISES, AND GAMES
ILLUSTRATING HOUSEHOLD OCCUPATIONS

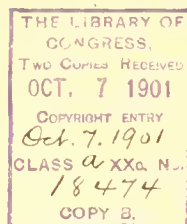
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TO
MY FRIENDS
AND THE
YOUNG LADIES OF NEW YORK CITY

WHOSE NOBLE AND PERSEVERING EFFORTS HAVE ENABLED ME TO DEVELOP
THIS SCHEME;

AND TO THE
MUSICIAN

WHOSE INSPIRING ACCOMPANIMENTS HAVE EVER FANNED OUR ENTHUSIASM;

THIS WORK IS MOST AFFECTIONATELY AND GRATEFULLY

DEDICATED.

WITH THE EARNEST HOPE THAT EVERYWHERE LITTLE HANDS MAY BE AIDED
AND LITTLE HEARTS CHEERED BY ITS TEACHING.

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THE NAME

IN 1876 twenty-four little girls in the first Industrial School in New York marched from their kitchen into the large dining-room, carrying ordinary scrub-brushes adorned with the national colors, and because it was Centennial year scrubbed and swept to the tune of "Hail Columbia." The inspiration had come through the first sight of Kinder Garten games in an up-town school. Was it strange, when the remark was made, "You need a Kinder Garten in that mission in the slums," that one's thought should pass quickly over the bright, large school-room where the children were being well taught, to the room below stairs, where the little kitchen girls, with sober, uninterested faces, were taking their turn at work that they considered humiliating and tiresome, and that the reply should come quickly enough, "We need a Kitchen Garden"? Yes, the name was suitable (an old-fashioned vegetable garden, where the homely, necessary, substantial things of life grew) to our system for teaching children how to make homely duties beautiful; from little hints or seeds should grow much, adding to the comfort and beauty of a home. For eighteen years this Kitchen Garden has been the delight and joy of the poor. It seems scarcely possible that eighteen years and more have elapsed since fifty bright New York young ladies met in the beautiful drawing-room of the President of the school referred to.

The gathering was for the purpose of discussing and assisting in this plan, called Kitchen Garden, already devised for teaching poor children how to make their homes more comfortable, and also to make them of real service if they should be received into families as helpers in any capacity. It seems but yesterday that the carriages rolled up the avenue and deposited load after load of fresh, sweet young girls, whose radiant smiles showed warm hearts, and the expression of whose faces said, plainly: "We are ready and will be glad to help if there is anything in the world we can do. But what do we know about house-work or house-keeping? There are plenty of servants at home, and although they do trouble mamma, and are frightfully irritating at times, one cannot get on without them, since no one knows how to do their duties."

So for further explanation all gathered around the long table in the spacious dining-room. The President and a few of the managers of the mission in whose interest the meeting had been called sat near to watch the proceedings and offer suggestions. As a kind of introduction to the lesson, the elder lady told of what value household knowledge was to her when a young bride. Her husband was then a junior partner in a large firm, and was obliged to stay in New York when the cholera raged. What would she have done when terrified servants fled from the plague-stricken city, when so many houses were closed by the dreadful sickness, when sorrow and death were all about her, had she not been able to take home duties upon herself. Then followed stories of the dilemmas in which some of the ladies found themselves, and of how well others had acquitted themselves.

Was it strange that, when the stories were ended, the young faces about the table were earnest and interested? Boxes of toy dishes and small dish-pans and towels were produced and placed before each one, and at a word from the teacher the frolic began. Who knew how to wash dishes? Which towel should be used first? Should you have a dish-mop or a cloth? How and when should you put it in the water? One lively little lady tipped her boxful of dishes into the pan all at once, and began stirring them about with a spoon.

In all the company there were few who knew that the glasses should be washed first; that they should be slipped sideways into the water lest the sudden expansion by heat should crack them; that they should be dried and polished with the finest towel, and not touched afterward with the fingers. Amid laughter and surprise at their own lack of knowledge in such matters the girls made prompt promises to teach if they themselves could first be taught. Arrangements for a monthly normal class were then and there made, and it was agreed that the same class should divide into companies, and have regular days for teaching at the mission.

What a breeze, what brightness they brought with them! No one knows but the children, who worshipped them as some rare beings; and the children's families, who were never weary of hearing of the teachers who came in carriages with true live horses and gilded harness, who wore silken dresses and said such pleasant things, and, stranger than all, were rich ladies, and knew how to work.

And this was the beginning of Kitchen Garden, and of all the interest in house-work that has since then swept over our country and across the ocean. For of course these volunteer teachers travelled, went south in winter and across the ocean in summer, were at hotels and country places and the seashore. So their novel experiences were told to one and another. Gentlemen and ladies, and even prosperous little children, heard of the young belles who surrounded drudgery with sweet smiles and graceful ways, who sang merry songs full of rules for dusting and sweeping and bed-making.

Then other places heard of it, other cities wished for it, and just because those fifty young ladies in New York helped and worked and cheered the work on, industrial education has grown until it interests almost everyone. Three periodicals have sprung up in the interest of Kitchen Garden teaching, which in such an easy, lovely way elevates work that used to be considered degrading, and yet was designed by an all-wise Father to be so important a part of woman's life.

But what of our young lady teachers themselves? After ten years are you surprised to hear that many of them are married, and living in charmingly managed homes of their own? and that their happy husbands are loud in praises of their systematic house-keeping, and wonder how they acquired so much wisdom and skill? Some write from homes far away from New York, "You have no idea how Kitchen Garden helps me with my servants and in my house-keeping." For so it is: one cannot help another without reaping a reward in one's own life. Neither is it strange that with others of the number who were helpers in the effort ten years ago, Fortune's wheel should have so turned around that what was undertaken in love, and for sweet charity's sake, should later be leaned upon for a support and salary? To meet the necessities of these, others still were only too glad to find substitutes, and with their purses carry on their classes when distance or home duties made their absence imperative. Thus the kindly work begun by fifty in our

city has come to be recognized as a profession, and the lessons intended to help poor little girls in one mission school have so interested others that Kitchen Gardens have been established not only in many American cities, but also in Canada, England, Ireland, Scotland, France, and even in some heathen countries. The original Kitchen Garden Manual (the very lessons that were used by the first teachers in manuscript) is used to-day in various parts of the world, and has also suggested topics for lecture courses in many of the best young ladies' schools in this country.

It is doubtful if Kitchen Garden will ever, in this country or any other, so elevate the honorable duties of house-maid and house-keeper that the position will be in demand. All we can hope from Kitchen Garden for years to come is to make house-keeping easier, home more comfortable and cheerful, manners more self-respecting and gentle, and if Cooking Garden is added to the Kitchen Garden, living more economical and healthful. While many already know, it may be necessary to explain for the benefit of those who do not, that Kitchen Garden is a system by which children are taught the many little duties which, when properly performed, go to make a home comfortable, except the cooking of food. The lessons are made interesting and restful, and as far as possible beautiful, elevating even the scrubbing of a floor or table. Observation is cultivated, and working from principle engendered.

“ If our work we do and are happy too,
Our Heavenly Father knows it,
And he helps us sing life's best sweet song,
And gives us grace to close it.”

The system is a combination of songs, exercises, and plays, designed in a thoroughly practical way to train a child in simple house-work. It is divided into six distinct parts or occupations, each taking a month to master. They comprehend the following details of domestic work : kindling fires, waiting on the door, bed-making, sweeping and dusting, completely arranging a room with the manipulations of broom, whisk-broom, dusters, etc. ; also all laundry processes, from the preparation of the tubs to the delicacies of polishing and folding ; scrubbing ; and laying a dinner-table in the due order of courses. In connection with this, a pricking-lesson teaches in Kinder Garten style the parts of beef and mutton, and how to cook and cut each. Last of all comes the mud-pie play. Moulding clay as a substitute for dough and pastry, the children knead bread, turn tiny rolls, cut out biscuits, and make pies. All the lessons are enlivened and emphasized with appropriate songs. Thus, with the simple device of toy appliances for real domestic apparatus, the children acquire the order, precision, and neatness essential to household service. The age of the children taught varies from six to sixteen.

A room in a sunny situation, which is given up especially to the Kitchen Garden, is, of course, to be preferred. It should have a bright paper on the walls, and be decorated with the charts, brooms, and tins, as well as furnished with Kinder Garten tables and chairs. A large closet to keep the material in should open out from it. Such a room should be in constant use, being occupied by different sets of children. It is not, however, a necessity. A class can be taught in any room where there is enough space to have two tables, and benches or chairs for twenty-four children. Or, if the room is not large enough for this, there should be a smaller class and one table. The

classes usually consist of twenty-four, but they can be smaller or larger. One teacher acts as the leader; she should have two or three assistants, who will be at the piano and oversee the tables. The classes meet for two or three hours weekly.

An interesting plan would be for fifteen or twenty young ladies each to buy a Kinder Garten table of her own, accommodating six scholars, provide herself with her own outfit, and be responsible for the advancement of her own six pupils. They could meet in a large hall, open the exercises with a song in which the entire school would join, and then separate into classes, much as is done in Sunday-school. The lesson, of course, would be uniform.

INTRODUCTION.

“SING while you work, my child,” said a New England mother.
“You will be twice as happy, and the time seem shorter.”

All accustomed to dealing with children, recognize the fact that the hour of labor must be varied, brightened, and cheered, to make it endurable to the little workers.

The crying and growing evil of our own country and indeed of the world, for many years, seems to have been a shrinking from the curse (“by the sweat of thy brow, etc.”) pronounced in the garden of Eden, which doubtless was intended by a loving and merciful heavenly Father to be a blessing to the race.

How could this shrinking be turned into seeking—how could this ignorance, at the root of all the misery of the poor, be changed into intelligence, and so into joy? has been a long pondered question.

One child at a time, with line upon line, and precept upon precept, could be led through the varied path of house-work, but how to teach the masses, how to put courage into the drudgery, that was the problem.

In schools they are taught to read in classes; why not to cook, sweep, make beds, and wash dishes?

I spent hours of thought by day and night, when I came to really live among the poor of New York City. How prematurely old the little faces that gathered around me looked, how puzzled and anxious over every task, and yet how bravely those tasks were performed when explained and understood!—How uncomplainingly they toiled, and yet how evident was their disgust at the toil, and how it was hurried through to be ready for the play-time. Poor little children! must they always do what they hate? My little lessons to little house-keepers, published by A. D. F. RANDOLPH & Co. in 1876, was the first step; through that I was introduced to Miss Haines, so well known as a teacher in New York, and by her was invited to visit her “Kinder-Garten.”—How shall I describe my joy! My mystery was all solved.—There in a pretty, sunny room, among birds and flowers, sat children of the wealthy, building with blocks, and gradually learning the rudiments of geometry. In a moment my fancy painted my poor children in the same pretty framing, setting little tables, washing little dishes, all the time listening to corrections and suggestions from kind teachers. What happy little faces! work had become play, and the instruments of toil were playthings.—The same broom, only a little smaller, with a bright ribbon tied on the handle—the same cups to wash, only these were toys and so cunning!—Such was the picture; and with that before me, I worked on, dear kind friends helping me at every step, bright courageous young faces and voices cheering me to the end.

The course planned, and its value proved by trial, I have put it into its present form, that others may use my “Kitchen-Garden,” as I have called this system of teaching little children the rudiments of house-work in a bright, cheerful way. It is hardly needful for me to add

that to reach the best results requires hard work and courage often renewed.

The toys, or gifts, as "Kinder-Gartners" call them, which it is desirable to use in giving "Kitchen-Garden" lessons will be found catalogued and described in the body of this book.

The lessons can be given in any school, the aisles being used for the exercises and the desks for the occupations, and if the toys cannot be procured, the questions, answers, and songs are useful without them; but it is desirable to have a special room large enough to contain in its centre a circular path made by tracing upon the floor two circles with the same centre, the diameter of the smaller being about seventeen feet, and "Kinder-Garten" tables about nine feet long.

A class of twenty-four children seems to be the best; but as many dozen may be added as is convenient to furnish with teachers and toys.

Plants and pictures cultivate the children's love of nature and art, besides making the place itself pretty. A Piano is indispensable, and a pianist, who can readily accommodate herself to sudden starts, stops, changes of time and other like interruptions of frequent occurrence, as the whole thing is controlled by chords on the Piano, and the children quieted or excited, as the case may be, by its tone.

It is also particularly desirable that the teachers (who in my experience have been without exception volunteers) should come to their classes with faces fresh and bright, and, if possible, they should be those possessed of enthusiastic and magnetic natures. The children will be fascinated and led by them, and quickly imitate their language and manners; it also casts a halo about the work that these ladies know how to do it. Again, while helping others, the "Kitchen Garden", has

a constant reflex influence upon the teachers themselves. Exercise of patience and perseverance strengthens these virtues, and the consciousness that the voice, tone, spirit, and manner will affect the little ones taught, cultivates a watchful control. Then the study of the subjects touched upon in the lessons (and they need deep study), makes the teacher powerful by her own knowledge to direct or to do in all house-keeping emergencies, except cooking, and as the "Kindergarten" leaves the child at the door of the grammar-school, to pursue its studies, so the "Kitchen-Garden" opens the door of the cooking-school, and enters its pupil upon a more advanced course of education, the alphabet all learned.

As surely as the progress of the present age is mostly due to the prevailing system of education, so surely will many of the womanly virtues of the future be traceable to this counter-attraction to the questionable amusements of the streets.

THE NEW CENTURY KITCHEN GARDEN MANUAL.

No attempt is made at teaching the fashions of the day, as in the first *KITCHEN GARDEN MANUAL*. Only the rules of our grandmothers and great-grandmothers are given. The rapid advancement in home-making in the last twenty-five years has necessitated the revision and enlargement of the original book. The directions are fuller and more definite, the pictures taken from actual classes at work, more in keeping with the present methods. The old tunes that touch the hearts and sympathies of those whose homes were the embodiment of Christian courtesies and graces combined with the eminently practical duties, remain unchanged.

FIRST LESSON



OPENING MARCH—FIRST LESSON.

INTRODUCTORY SUGGESTIONS ON FIRST LESSON.

A large or small class appears to much better advantage in uniform caps and aprons. During Kitchen Garden lessons the children should be either seated around a table or in perfect lines or in a circle for games. All games should always lead out from a circle. This rule enforced preserves order throughout the lesson.

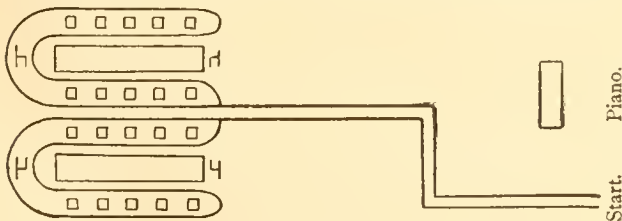
Two tables are necessary for a class of twenty-four. The staff should consist of a Kitchen Gardener responsible for the direction of the lesson; a musician who has a special adaptability to time and march music; and one or two assistants at each table whose duty it is to see that the pupils understand and follow the Kitchen Gardener's directions, also playing in the games, and joining in and leading marches when it is necessary.

THE LESSONS TO THE STAFF.

It is well for the staff to meet and go through the detail of the lesson themselves at least once before it is given to a class.

CHILDREN'S LESSONS.

While the staff or older people may be able to compass the whole lesson in one afternoon, they will soon find that little children will only advance a little way in it, because a child really learns nothing when it is tired. A skilful teacher will observe this and change the occupation from wood to paper, and then play, beginning the next day at the place where the lesson was left the previous day. In this manner the whole lesson will gradually be learned.



At the beginning of the lesson the children are arranged in a line for marching; when the musician plays a march they

proceed to the tables (twelve children at each), marching down the centre, then around until a child is beside each chair. At a chord

they face the tables ; second chord, pull out chairs ; third chord, march forward and turn toward the piano, then turn and march around between the table and chairs until each comes to the place where she started ; fifth chord, face table ; sixth chord, be seated ; seventh chord, draw up chairs.

Now the class is ready to hear the talk on wood. It is well to have a stick of kindling wood for the children to examine, thus making the lesson more forcible. Let them notice the wood of which the chairs and tables are made, then proceed with the wood-lesson as given in the *Kitchen Garden* book. After this the "Wood Song" may be taught them. Before the lesson the occupation material must be arranged on the piano or a table near it. Place upon four books or box-covers six packs of sticks, eight sticks in each pack, four red and four white ones. These have been previously sorted from the material and tied together with colored ribbons, worsted or string.

At a chord the girls at heads of tables rise and march, two by two, down the centre aisle to the piano, where the teacher gives each a box-cover holding the sticks. These sticks are then given out, two girls marching by each table while the music plays.

The packs are placed in an orderly manner in front of each child, taking care that each pack is directly opposite the one on the other side of the table. The music continues until the head girls are back at their places ; then by a chord they are seated, and the lesson is begun. Bits of newspaper may be given each child, and with these and the sticks they may be shown how to twist the paper and arrange a fire for lighting. The "Counting Exercise" given in the book may be sung with the words, "knife, fork," having the children point to the knife and fork as they sing, after they have laid the table for four persons.

After the stick-laying lesson has been finished the four head girls rise and collect the packs and give out folding-papers in the same manner. Proceed with folding lesson as given in the book. After each child has folded a napkin, towel, doyley, etc., they may keep them to take home and show to their mothers.

After the folding-song, it is time for the game. At a chord, children push back chairs ; second chord, rise ; third chord, face in line, march around between tables and chairs, one head girl stepping outside and the others following her in line until all are away from the

table. They march and form in a circle for a game of "Waiting on Door." Before playing the game the whole class announce it :

" A game meant to teach us to wait on the door,
And show you the way if you've not been before."

The game is played as shown in the book. The two girls on the opposite side of the ring join hands, forming a door to the "imaginary parlor." Two chairs for parlor furniture may be placed inside the ring. The message may be varied by saying: "No, will you leave your name, etc.," as in the book, or, "Yes, but Mrs. —— wishes to be excused, as she is engaged with the dressmaker."

At the end of each lesson the children form a line, and as the teacher stands at the door, each of the children, as they near the door, turn in their march, so that they face her, and make her a courtesy, and then take a backward step out of the door.

ORDER OF EXERCISES.

OPENING MARCH.

(Facing Teacher, bow.)

OBJECT LESSON.—WOOD.

WOOD SONG.—“ Little children, can you tell.”

OCCUPATION.—STICK LAYING.

COUNTING EXERCISE.

OCCUPATION.—FOLDING LESSON.

(Distribute Papers.)

PAPER LESSON.

FOLDING SONG.—“ Here we sit together.”

RING PLAY WITH SONG.—“ Waiting on the door.”

EXERCISE WITH SONG.—“ Look at little Maggie.”

I.
OPENING MARCH.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a more complex melody in the treble, including some sixteenth-note passages.

The second system continues the piece. The upper staff has a *Sva.* (Sustained) marking above it. The lower staff features a forte (*f*) dynamic marking and a *Ped.* (Pedal) marking. The system concludes with an asterisk (*) indicating a repeat or continuation.

The third system of the musical score consists of two staves. The upper staff begins with a forte (*f*) dynamic marking. The lower staff includes alternating *Ped.* (Pedal) and asterisk (*) markings. The musical notation continues with similar patterns to the previous systems.

Sva.....

f rf Fine.

*Ped. * Ped. * Ped. * Ped. **

Brioso.

f

Sva.....

*Ped. * Ped. * Ped. **

*Ped. * Ped. * Ped. **

p

*Ped. * Ped. * Ped. **

Sca.....

f
Ped. *

f
Ped. * *Ped.* * *Ped.* * *Ped.* *

Sca.....

f *rf*
Ped. * *Ped.* * *Ped.* * *Ped.* *

1st time p, 2d time ff.

Ped. * *Ped.* * *Ped.* *

First system of musical notation. The treble staff contains a series of chords and single notes, mostly in the right hand. The bass staff contains a series of chords and single notes, mostly in the left hand. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Second system of musical notation. The treble staff contains a series of chords and single notes, mostly in the right hand. The bass staff contains a series of chords and single notes, mostly in the left hand. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Third system of musical notation. The treble staff contains a series of chords and single notes, mostly in the right hand. The bass staff contains a series of chords and single notes, mostly in the left hand. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

Fourth system of musical notation. The treble staff contains a series of chords and single notes, mostly in the right hand. The bass staff contains a series of chords and single notes, mostly in the left hand. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. The system concludes with a double bar line and the marking 'D. C.' (Da Capo).

II.

WOOD LESSON.

Speak of the uses of wood for ship-building, house-building, furniture, and fires; when and where coals were introduced. The Maple tree that has such a beautiful green in the spring, and bright red in the fall, is best for charcoal. The Chestnut and Oak that have the little nuts and acorns upon them, make the strongest ships that go to sea. The Pines that are green all the year round are best for boxes, indoor house-trimmings and kindlings. Over two hundred years ago, wood was the only thing to make fires of, and when they began to use coal in England, many were afraid to eat what was cooked over it.

Best kinds of wood to burn are Hickory, Hard Maple, White Ash, and Yellow Oak.

To kindle fires, Pine is best.

Charcoal is made from wood.

Charcoal will take away bad gases and odors.

Wood ashes will polish tins.

Wooden tubs and pails will dry and fall to pieces if kept in too dry a place.

Wooden tables will grow gray and dingy if scoured with soap, but quite white if scoured with sand.

Sand and cold water will take grease-spots out of wood.

Wood should always be scrubbed with the grain.

Cooking utensils should be made of some hard, tasteless wood, white maple being generally used.

Never put garlic or anything with a strong odor into a wooden dish, as the wood will absorb the flavor, and the next article put into it will have the same taste.

III.

WOOD SONG.

Lit - tle child-ren, can you tell, Do you know the sto - ry well,

How the trees grow in the wood, And for what the sticks are good?

Little children, can you tell,
 Do you know the story well,
 How the trees grow in the wood,
 And for what the sticks are good?

First we learn in kitchen school,
 There we always work by rule,
 Laying them with greatest care,
 On the lines of every square.

This to straightness trains our eyes,
 And we quickly grow so wise,
 'Twill only take a minute's look
 To find the slightest turn or crook.

Then about the matches learn,
 How they're made and how they burn,
 Not to scratch them on the wall
 Nor on the carpet let them fall

Then we call them knives and forks,
 And we have our little talks,
 Of how many there should be,
 If our guests are two or three.

Thus little children, though so small,
 Quite too young yet to know all,
 Still should learn these simple rules,
 Taught them at the kitchen schools.

RULE FOR MAKING FIRE.

Pine for kindling is the best,	For twenty minutes it is meet
Split some fine, leave coarse the	That the coal you oft repeat,
rest,	But never pile it up so high
Put paper first to start the fire,	That the covers are too high,
Then pile the kindlings on still	For it makes them warp and crack,
higher ;	When the stove you really pack,
Lay them so crossed they'll let in	And best stoves are spoiled, 'tis
air ;	said,
To choke a fire is never fair.	If they get too hot and red.
Then always light it from below,	So at last the drafts you close,
That the flame may upward go ;	Your fire is made—but don't sup-
Catch the whole, and light the	pose
sticks,	Your work is done, for still you
Then with care the coal you fix,	must
Only take it with a shovel,	Brush up the hearth, wash off the
As from a hod 'twill fall on double.	dust.

IV.

STICK LAYING.

Lay in front of each child a bundle of sticks of the same length and size, eight in each bundle, tied with different colored strings.

Ask the following questions :

Question. What are these bundles made of?

Answer. Wood.

Q. What is wood used for?

A. To kindle coal.

Q. Would coal kindle without wood?

A. No.

Q. When is the proper time to gather the kindlings?

A. Afternoon, so that all may be ready for the morning's fire.

Q. What do these sticks look like?

A. Matches.

Q. What are matches used for?

A. For lighting the fire, gas, lamps, or candles.

Q. Where is the proper place to scratch a match?

A. Always on the box, or on something made for the purpose, never on the wall.

Q. Why?

A. Because it will make an ugly black mark.

Q. Where should you throw the burned matches?

A. Into the stove or into some safe place.

Q. What two important things have you learned now?

A. First.—That wood is used for kindlings, and the time to get them ready.

Second.—That matches are used for lighting, where to scratch them, and where to throw them afterward.

Children all repeat:

We have learned two things with the sticks :

First, about kindlings and where to get them.

Second, about matches and where to strike them.

Request the children, at a chord of the piano, to untie the bundle, laying the strings straight in the centre of the table; then request them to lay the sticks on the up and down lines of the tables two squares from the edge, explaining the term squares.

Ask them to count in concert, placing the first finger of the right hand successively on the sticks; next ask them to remove every other one, beginning with the second, and take advantage of this to teach subtraction.


Once more replace the sticks upon the empty lines, teaching addition. Count in this way, accompanying with the piano, one two, one two.

Q. How many sticks has each girl?

A. Eight.

Q. If half of the sticks were knives, and half forks, how many people could you have at dinner?

A. Four.

Count thus, knife, fork, knife, fork, then place the point of the knife to meet the tines of the fork thus, ; then teach them to set a square table, bringing the knife at the right hand in all cases.

Q. What are the sticks on the right called?

A. Knives.

Q. Those on the left?

A. Forks.

Q. What important things have you now learned about setting a table?

A. First, to have the knives laid perfectly straight.

Second, knives should always be placed on the right hand side, forks should always be placed on the left hand side.

V.

COUNTING EXERCISE.




VI. PAPER FOLDING.

"Though washing-machines, wringers, and various new kinds of soap have greatly lessened the labor of washing, yet nothing has come into general use which does away with the old-fashioned laborious system of ironing. There may be mangles and things of that sort, which lessen the labor, but they are not common. To be able to iron nicely is a great accomplishment, and every young lady should know something about it. The wheel of fortune is so constantly turning that even the highest cannot tell how soon she may be glad of a little household skill in the matter. However neatly a garment may be ironed, the effect is spoiled if it is not also neatly folded. Teach the little girls this in their first attempts at ironing, and they will remember it all their lives. Let the hems of handkerchiefs, pillow-cases, and the like, be brought together with mathematical nicety and then the folds carefully pressed down.

"The old town of Anjou was once most remarkable for its folding of linen. It seems a little thing to distinguish a place, but one who witnessed a display of the grand old cabinets of its spacious mansions, would be likely to remember it ever afterward.

"It was the pride of a housekeeper in such an establishment to throw open her great presses and reveal the curious contents. Here would be an immense sheet of heavy linen, shaped like a drinking trough. Around it would be four-and-twenty sheep, fashioned from other linen articles, all with bowed heads as if drinking. At the head stood a tall shepherd folded from some other garments. Windmills, abbeys, towers, and castles are very common, not to speak of the lesser articles, as napkins and the like, which are folded into beautiful shapes of lilies, roses, and other flowers."—*Country Gentleman*.

Place in front of each child a square of paper all of the same size: place the longest finger of each hand on the edge exactly in the middle thus  holding it firm, then at a chord struck on the piano, holding still with the finger, turn the paper with the thumb from down, up, making the corners meet exactly, which must be tightly held with the first finger while the crease is made with the nail of the thumb when the next chord sounds. Examine each one and praise or blame, being careful always to encourage where you cannot conscientiously praise.

Repeat the same rules again and the same process; request the paper to be turned so that the narrow part faces the children, then proceed as before and the result will be a folded square like a plain dinner napkin. Ask which side a napkin should be marked, hemmed, and ironed. Should the name show when folded?

By the same rules, and in the same manner, teach the folding of doyleys, table cloths, towels, etc., calling attention to the fringes, the different width of hems, etc.

FIRST LESSON.

PAPER LESSON.

Paper adds to comfort and health in our homes in many ways.

Lay it upon closet shelves and in bureau drawers.

If it is put under carpets they will wear longer.

Put between plants and the window on a frosty night it will keep the plants from freezing.

It is good to rub windows with and to polish looking-glasses, as it leaves no lint.

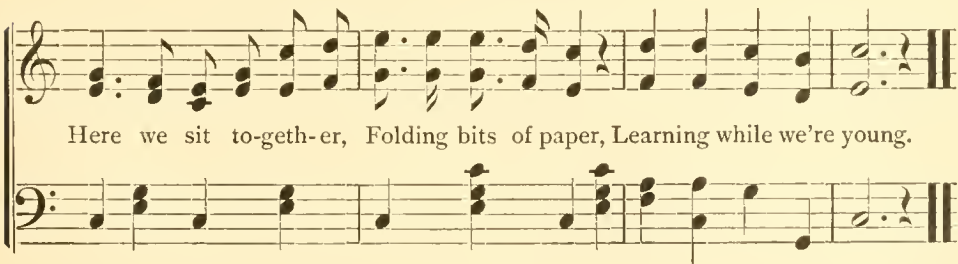
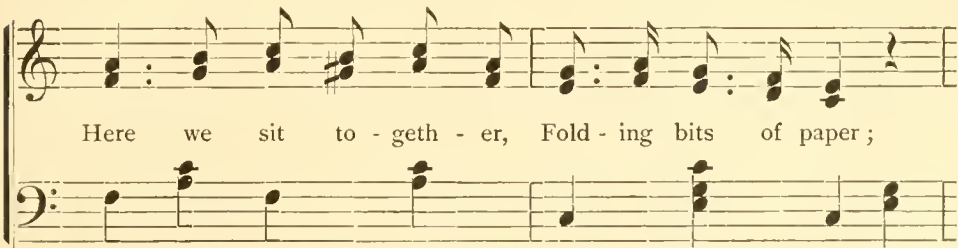
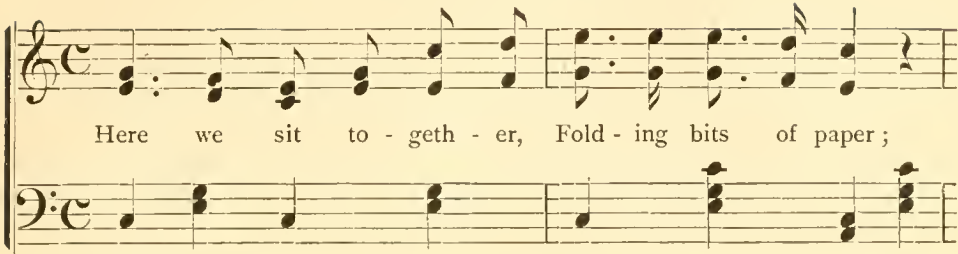
If neatly pasted over a broken window it will keep out the wind, and if greased or oiled, will admit light.

If paper is folded in the bottoms of shoes it will save the feet from getting damp.

Newspapers laid on a bed are as warm as a comforter.

Tell the children of the manufacture and different kinds of paper.

VII.
FOLDING SONG.



Here we sit together,
Folding bits of paper,
Learning while we're young.

Learning to fold napkins As we ought to iron them.
Learning to fold table cloths As we ought to iron them.
Learning to fold doyleys As we ought to iron them.
Learning to fold towels and handkerchiefs As we ought to iron them.

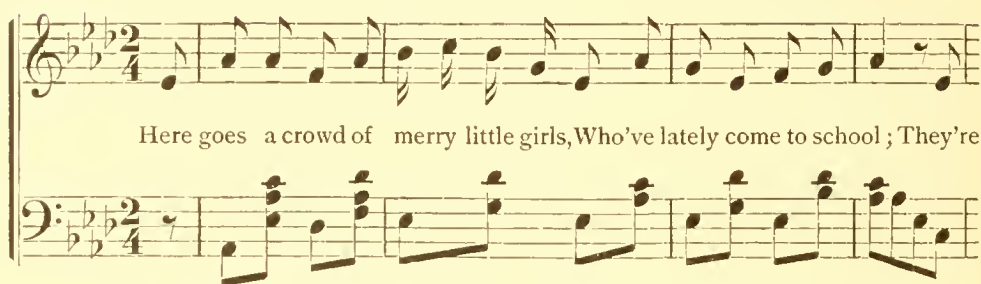
Learning to fold everything As we ought to iron it.

VIII.

RING PLAY.

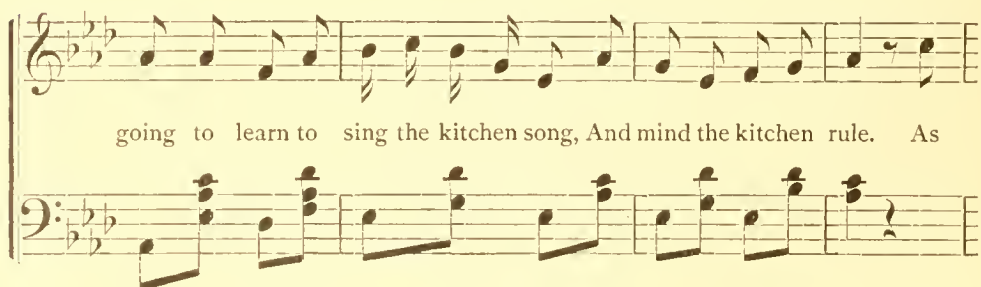
Class form in a ring and circle round, singing the following song :

WAITING ON DOOR.



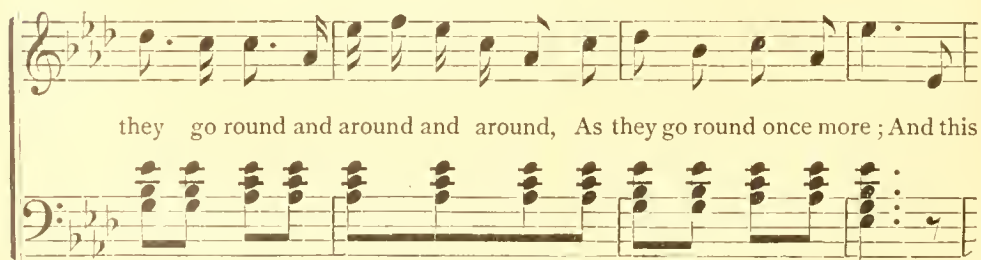
Here goes a crowd of merry little girls, Who've lately come to school ; They're

The first system of musical notation for the song 'Waiting on Door'. It consists of a treble and a bass staff. The treble staff has a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. The melody begins with a quarter note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The bass staff begins with a half rest, followed by a series of chords: a dotted quarter note G3 with a flat, an eighth note A3, a dotted quarter note B-flat3, an eighth note A3, a dotted quarter note G3, and an eighth note F3. The system ends with a quarter note G4.



going to learn to sing the kitchen song, And mind the kitchen rule. As

The second system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The bass staff continues with a dotted quarter note G3 with a flat, an eighth note A3, a dotted quarter note B-flat3, an eighth note A3, a dotted quarter note G3, and an eighth note F3. The system ends with a quarter note G4.

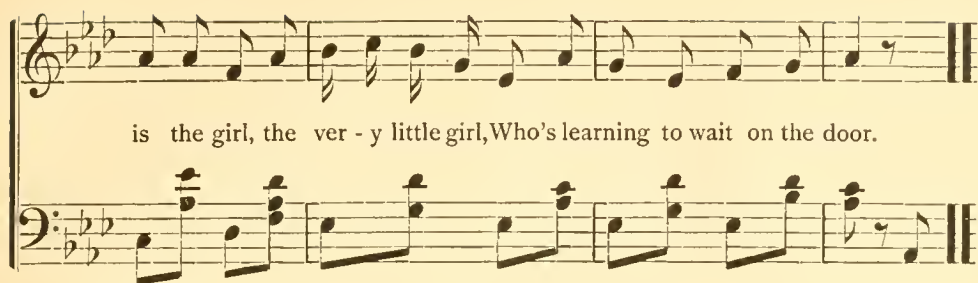


they go round and around and around, As they go round once more ; And this

The third system of musical notation. The treble staff continues the melody with a quarter note G4, followed by eighth notes A4, B-flat4, and A4, then a quarter note G4. The bass staff continues with a dotted quarter note G3 with a flat, an eighth note A3, a dotted quarter note B-flat3, an eighth note A3, a dotted quarter note G3, and an eighth note F3. The system ends with a quarter note G4.



“A GAME MEANT TO TEACH US TO WAIT ON THE DOOR,
AND SHOW YOU THE WAY IF YOU’VE NOT BEEN BEFORE.”



Here goes a crowd of merry little girls,
 Who've lately come to school;
 They're going to learn to sing the kitchen song,
 And mind the kitchen rule.
 As they go round and around and around,
 As they go round once more;
 And this is the girl, the very little girl,
 Who's learning to wait on the door.

Then a little girl with a bell, who has walked around outside the circle, rings it back of the child who stands beside her, when the word door is sung; she turns and faces the bell ringer, who asks politely if Mrs. Brown is at home, to whom the child addressed answers: Yes, ma'am, please let me show you to the parlor, then I'll speak to her.

The little attendant leads the way across the ring and showing the guest into the imaginary parlor, standing at one side to allow ^{her} them to pass in first. She then takes the bell herself, and thus the game continues. Sometimes vary the answer by saying, "No, ma'am; will you leave your name and a message?" Also, "Yes, ma'am; but she wishes to be excused."

IX.

EXERCISE.

The class forms a ring, the children with their heels together, and arms at the side; the teacher taking a child into the centre of the circle, gives the four exercises for arms and limbs.

Arms up, down, front, back,
Feet right, left, both, rise and sing

LOOK AT LITTLE MAGGIE.

The first system of musical notation is in 2/4 time with a key signature of one sharp (F#). The treble staff contains a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'Look at lit - tle Mag - gie, She shows us the game;' are written below the treble staff.

The second system of musical notation continues the melody and accompaniment. It includes a triplet of eighth notes in the treble staff. The lyrics 'Look at lit - tle Mag - gie, Now we'll do the same.' are written below the treble staff.

Look at little Maggie, she shows us the game,
Look at little Maggie, now we'll do the same.
Tra la la la la,
Tra la la la la,
Tra la la la la la,
La la la la la la.

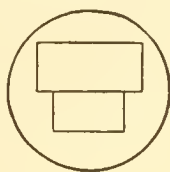
SECOND LESSON

INTRODUCTORY SUGGESTIONS ON SECOND LESSON.

While the children stand by their chairs facing the piano the "Table Song" is sung; they then march toward the piano and turn between the table and chairs, take their seats and draw up their chairs by chords as explained in the first lesson.

The table-boards, holding knife and fork boxes and breakfast-set boxes, are arranged upon the tables before the class is assembled, care being taken to have the boards placed in straight lines, those on one side of the table being set directly opposite those on the other.

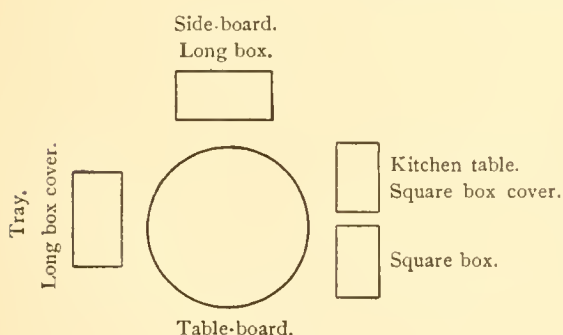
Position of boxes at beginning of lesson :



Boxes upside down.

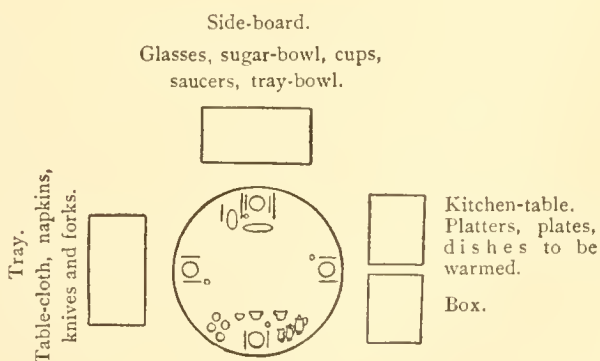
Covers little drawn to right.

NEXT POSITION.



When the square box is placed under the table-board lift the box with the right hand and the board with the left.

This one occupation will fill the time for the first lesson, so the articles may be returned to their boxes, omitting "clearing the table" and dish-washing until a later lesson. The covers may be only partly shut at the chords, until the last



chord, when the children are told to push the covers on with a click as if made by one box ; this greatly delights the class. At a chord the girls push back their chairs and rising, each taking her board with boxes, they face and march. Two girls are taught to receive the boards and boxes as they are deposited, one to sort them, and the other to pile them neatly, either in the closet kept for the purpose, or on a table conveniently near. At this juncture much depends upon the size of the room. If it is large enough to play the games without moving the tables, no further preparation is necessary. However, if the room is small, the children march again to their places behind the chairs. At a chord they lift them, holding on to the backs, and place them upon the top of the table in orderly lines, taking care that the movement is accomplished with as little noise as possible.

This opportunity may be taken by the teacher to explain the proper way of dusting a chair: "First the back, then the seat, then the rounds and last the feet."

The tables are now ready to be disposed of. The girls at a chord may take hold and push them to the farther side of the room, one being placed next to the other. They then march into a circle, and are ready for the "Motion Song," "See the Cook," which is announced by the following :

" A game meant to teach us the duties of cooks,
For the art of good cooking is not all in books,
And the proof of the pudding is not in the looks."

Appropriate motions are made to describe each clause of the song.

When the children have learned to set the table correctly, they may be told to see how promptly they can do this ; then "clearing the table" and "washing dishes" may be added to the lesson. When the dishes are ready for washing they may be placed in lines described to the children as a procession. The glasses represent the band leading the march to the dishpan, then the silver, etc.

"Washing Dishes" is now sung. The children at the first table sing "Washing dishes" ; then the second table echoes the same, then the first table sings, "suds are hot," and the second table echoes, throughout the song. At the last verse the class have dish-towels under the table and when "Put up High" is sung, each child holds up a dish-towel with both hands.

When putting the dishes away see that they are placed in the boxes

in an orderly manner. Here is the opportunity for describing the arrangement of the china-closet. All plates of one kind being placed in piles, the cups may be hung upon hooks if there is not room for them on the shelves. The teacher may take some of the plates and show the children how to make neat piles, placing smaller plates at the top. When putting away the silver see that all the handles are turned in the same direction. The knives and forks will become disarranged when the boxes are put away, but the children will learn by using this plan the arrangement of the silver-basket.

By placing the table-cloths and dish-towels on top of the contents of the boxes, the dishes will be held in place, when the box-covers are drawn, and the boxes are upside down. See that the table-cloths are laid in so that the fringe will not be mussed when the box-covers are slid on.

Instead of the game "Cleaning House," "Observation Play" may be substituted, using the same music and the words,

Go round and round the table,
Go round and round the table,
Go round and round the table,
In our observation play.

Look from centre to the corners,
Look from centre to the corners,
Look from centre to the corners,
And see how all things lay.

Now close your eyes a moment,
Now close your eyes a moment,
Now close your eyes a moment,
And see if there they stay.

Kitchen Garden pans, trays, boxes or any articles about the room are placed on the tables. The children march around the tables and notice what is upon them, then close their eyes while articles are removed, then open them according to the song and guess what is missing. They are instructed to hold up their hands when they notice missing articles, or a change in position. Then the teacher questions them, and those who notice the same changes drop hands. This game cultivates the power of observation.

The class is dismissed from the circle and leaves the room according to the method described in Lesson First.

ORDER OF EXERCISES.

OPENING MARCH.

(Facing Teacher, bow.)

SONG.—“When I was very little.”

OBJECT LESSON.—TABLE-SETTING.

SONG.—“See the cook in the kitchen.”

LESSON.—Washing kitchen dishes.

OCCUPATION.—CLEARING THE TABLE.

SONG.—“Washing dishes, washing dishes.”

PLAY.

WITH SONG.—“Go round and round the circle.”

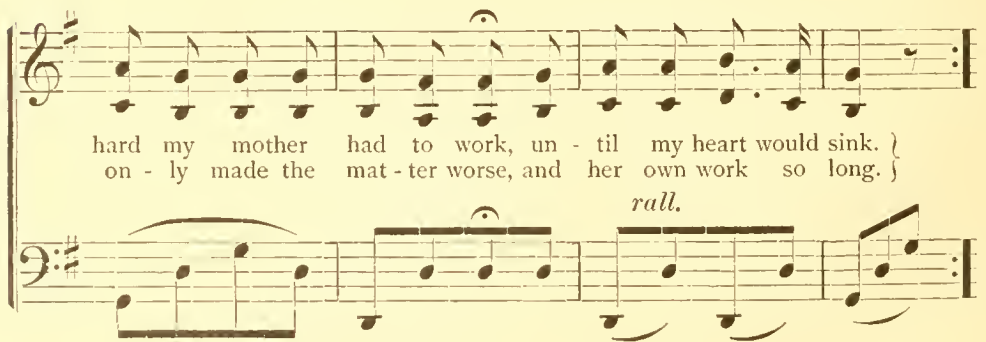
SKIPPING GALOP.

PLAY.—Jack and Jill.

I.
TABLE SONG.




{ When I was ver-y lit - tle, I used to sit and think How
I tried to help her, as I could, but always did it wrong; That



hard my mother had to work, un - til my heart would sink. }
on - ly made the mat - ter worse, and her own work so long. }

rall.

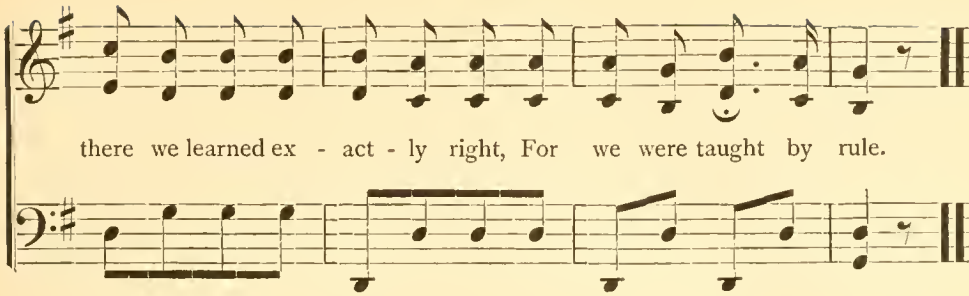
CHORUS.



So then I went to school, So then I went to school; And



TABLE SETTING.



When I was very little, I used to sit and think
 How hard my mother had to work, until my heart would sink.
 I tried to help her, as I could, but always did it wrong,
 That only made the matter worse, and her own work so long.

CHORUS.—So then I went to school,
 So then I went to school,
 And there we learned exactly right,
 For we were taught by rule.

We learned to set the table, we learned to make the fires,
 We learned to draw a cup of tea, the cup that never tires
 We learned to wash the dishes, and keep the kitchen neat;
 We learned to move more gently and quietly to speak.

CHORUS.—All this we did at school,
 All this we did at school,
 And there we learned exactly right,
 For we were taught by rule.

And now we make a thankful bow, to all who teach us here,
 We know we never should know how, without their love and cheer.
 You bought us toys to teach us, you kept our courage up;
 You set a little table, and asked us all to sup.

CHORUS.—All this we did at school,
 All this we did at school,
 And there we learned exactly right,
 For we were taught by rule.

II.

TABLE SETTING.

Have a table-board, and two boxes before each child, one containing dishes, the other small table-cloths, knives and forks and napkins. The dish-box upside down, with the cover started. The long box nearest the child.

First chord, draw the long box cover and place at the left of board. Second chord, draw square box cover and place at the right. Third chord, long box in front of board. Fourth chord, square box in front of its cover. Place glasses, sugar bowl, tray bowl, cups and saucers on the long box, which is inverted and used as a sideboard or dining-room closet, other dishes on square box cover (kitchen table), silver and linen on long box cover (tray or silver basket). Fifth chord, place square box under board forming table. Sixth chord, spread table-cloth; the side with the middle crease up is the right side.

Q. What articles should be put on first?

A. Knives and forks.

Q. Where should knives be placed?

A. At the right hand.

Q. Why?

A. Because we use them with the right hand.

Q. Where should forks be placed?

A. At the left.

Why? Which do you eat with? Where should the glasses be placed? What are napkins for?

Explain in concert, pointing with the finger:

These represent little breakfast tables. This is the coffee-pot; it should be always scalded before the coffee is put in. This is the sugar bowl; it should be always filled when taken from the table. This is the milk pitcher. This is the water pitcher. These are the teaspoons. These are the cups and saucers. These are the knives; they should be placed at the right hand with the sharp edge turned toward the plates. This is the glass; it should be three-quarters full of water. This is the fork; we eat with the fork. These are the napkins; they are to wipe our mouths and fingers and keep our dresses neat. This is the tray bowl; it is to pour the dregs from the cups in. Always put the handle of the spoon on a line with the handle of the cup, in the saucer. These are the breakfast plates; they should always be warm before using.

SEE THE COOK.

51

A game meant to teach us the duties of cooks;
For the art of good cooking is not all in books,
And the proof of the pudding is not in the looks.



See the cook in the kitchen,
In the kitchen,
In the kitchen,
In the kitchen,
See the cook in the kitchen,
So early in the morning.
She makes the fire and it blazes up,
(*With appropriate motions.*)
She takes the flour and sifts it through,
Then with the milk she mixes it well;
Then she rolls her biscuit out,
And with the cutter she cuts them down;
With the fork she pricks them well;
Into the oven she shoves them then.
The mill goes round and the coffee grinds;
The water boils, and she pours it on.
Breakfast is ready, we butter the bread,
But first we thank the Lord for food,
Both night and morning.

III.

WASHING KITCHEN DISHES.

As soon as the meal is on the table, the kitchen dishes should be washed.

The pot or skillet, as soon as it is emptied of the food, should be at once filled with water and put to soak.

Four things are necessary to wash them properly—a large linen dish-cloth, an iron dish-cloth, a small scrub brush, and a whisk broom.

First clean the sink by pouring the water out of pots and kettles, and scraping up all neatly from the bottom of the sink with a whisk broom.

Burn the sink scraps, putting the stove cover on very close afterward.

After making hot suds, first wash all dishes used for mixing, then spoons and kitchen knives, then the tins, which should be put on the stove a few minutes after they are dried by the towel.

Add hot water to the suds and wash inside of iron kettles with iron dish-cloth, and scrub outside with scrub brush.

IV.

CLEARING THE TABLE.

First put away all the articles that belong in the closet and side-board—the caster, sugar-bowl, and such things. Arrange your dishes for washing. During this exercise let the piano play. At a chord, fold the table-cloth. Next chord, four little head girls rise, distribute dish-pans, and take their seats. Explain in concert: We have our dishes ready, first the glasses, then the silver, then the pitchers, then the cups and saucers, then the plates and other dishes. Three things are necessary in order to wash dishes properly. Well-scraped dishes, hot suds, and proper towels. Collect the silver in a pitcher of hot water, throw the cold water from the glasses, rinse the cups, and scrape each plate separately and place in a pile. Make hot suds by putting a piece of soap on a fork and stirring briskly in the water. The towels should be clean and dry. Use the fine towels for the glasses and silver, the coarse ones for the plates and other dishes. The dishes should be rinsed in clear hot water. Look through the glasses to see that they are clear. Never put the handles of knives in water. Knives should be scoured before putting in the box, so as to be ready for the next meal. Handle glasses with a towel. Wash glasses and silver, dropping the silver into the little box after wiping, while singing the song:

“WASHING DISHES.”

First chord, cover long box. Second chord, dish-pan on long box. Third chord, square box from *under* the board and place on the top. Fourth chord, fill the box. The piano should play during this exercise. Fifth chord, cover square box. Sixth chord, long box on board, with pan on top. Seventh chord, rise, each child holding its own board and boxes. March to closet with articles, and march to seat.

V.

WASHING DISHES.

Wash-ing dish - es, wash-ing dish - es; Suds are hot, suds are hot.

Work a-way briskly, work a-way briskly; Do not stop, Do not stop.

First the glasses, first the glasses;
 Wash them well, wash them well.
 If you do them nicely, if you do them nicely,
 All can tell, all can tell.

Then the silver, then the silver
 Must be bright, must be bright.
 Work away swiftly, work away swiftly,
 With your might, with your might.

Then the pitchers, then the pitchers
 Come the next, come the next.
 Wash the cleanest things first, wash the cleanest things first;
 That's your text, that's your text.

Cups and saucers, cups and saucers,
 Follow now, follow now.
 Then you need to rinse them, then you need to rinse them,
 You know how, you know how.

Last the dish-pans, last the dish-pans
 Scald and dry, scald and dry;
 Towels on the clothes-line, towels on the clothes-line
 Put up high, put up high.

VI.

PLAY.

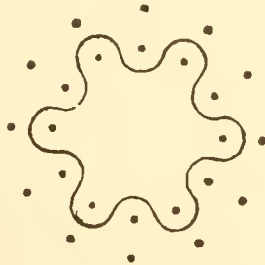
CLEANING HOUSE.

Lively.

1. Go round and round the cir - cle, We're clean - ing house to -

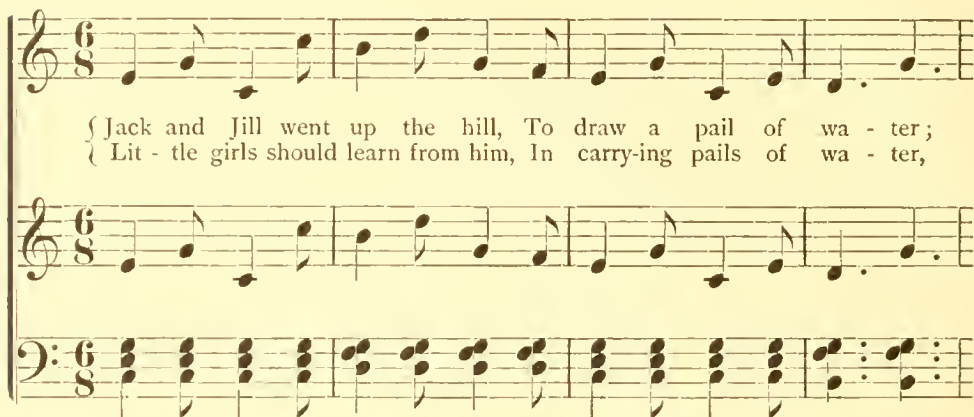
day; Go in and out the window, We are cleaning house to - day.

The class forms in two circles, one within the other, leaving a path between the two. One little girl walks round the path and in and out thus;

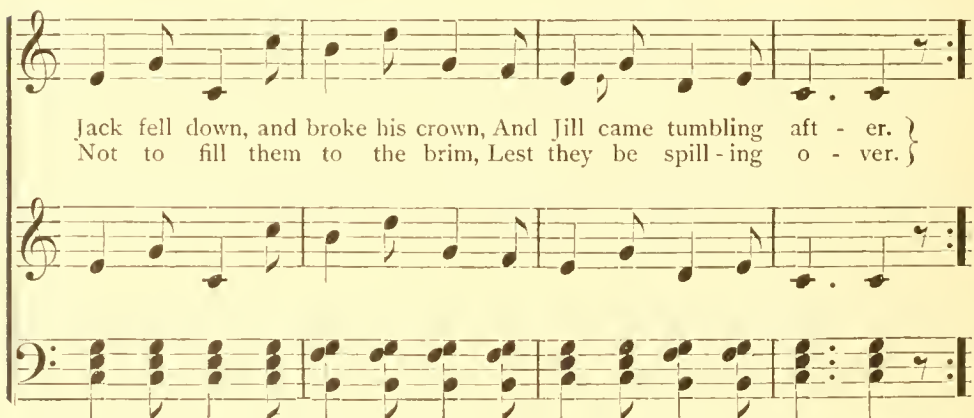


JACK AND JILL.

Class form in three columns at the back of room. Stand to sing the verse, and at the chorus partners take hold of hands and advance, keeping step, until the word *faster*; then retreat backwards. Second verse in same way.

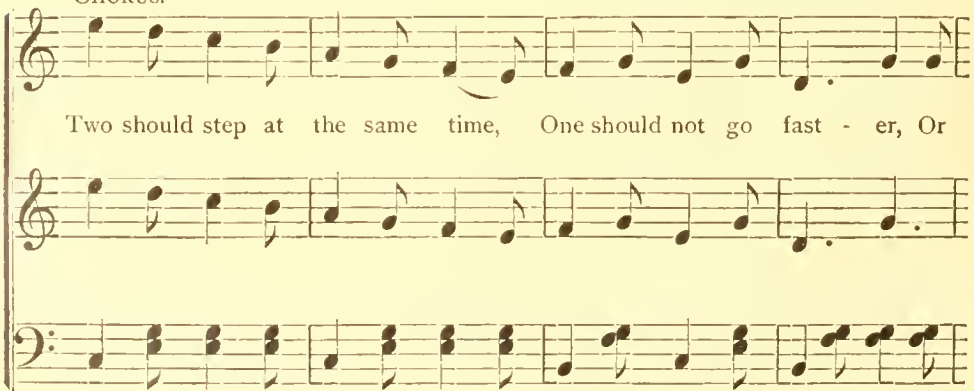


Jack and Jill went up the hill, To draw a pail of wa - ter;
 Lit - tle girls should learn from him, In carry-ing pails of wa - ter,



Jack fell down, and broke his crown, And Jill came tumbling aft - er. }
 Not to fill them to the brim, Lest they be spill - ing o - ver. }

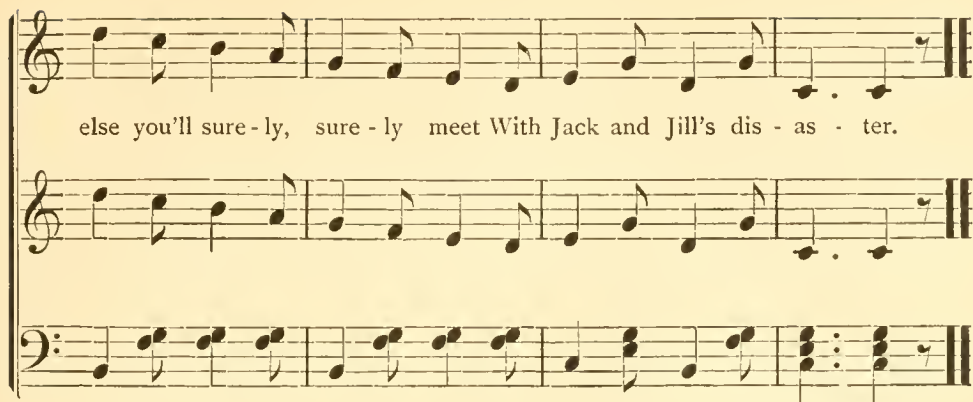
CHORUS.



Two should step at the same time, One should not go fast - er, Or



JACK AND JILL.



Jack and Jill went up the hill,
 To draw a pail of water;
 Jack fell down, and broke his crown,
 And Jill came tumbling after.
 Little girls should learn from him,
 'In carrying pails of water,
 Not to fill them to the brim,
 Lest they be spilling over.

CHORUS.—Two should step at the same time,
 One should not go faster,
 Or else you'll surely, surely meet
 With Jack and Jill's disaster.

When you have a place to go,
 Or any thing to carry,
 Don't stop to talk with all you know,
 If you've no time to tarry.
 Two can hold a pail and walk,
 And never spill the water,
 But don't forget your work in talk,
 My little son or daughter.

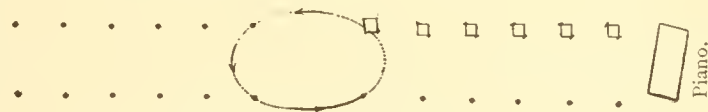
CHORUS.—Two should step at the same time,
 One should not go faster,
 Or else you'll surely, surely meet
 With Jack and Jill's disaster.

THIRD LESSON

INTRODUCTORY SUGGESTIONS ON THIRD LESSON.

This lesson can be taught as it is in the book, but since the latter has been printed experience has proved that it is better to change the arrangement and, as in other lessons, give the game after the occupation. When the children form a circle as usual, they skip once and one-half around the ring and come up in one column facing the piano. The circle is divided into couples in a manner which will be described later on. The first six couples in the columns are given bean-bags, one bean-bag for each couple. The persons holding bags keep them throughout the game. At a chord couples with bags "about face," so that the class is divided into two ranks, six couples facing the other six. When the movement "about face" is made, show the children how this may be performed so that the persons composing the couple do not turn their backs upon one another.

The four middle persons begin throwing their bag first.



Small squares represent bags.

The one who

holds the bag throws it to her partner, the partner throws it to the person opposite, who throws it in turn to her partner. When "tra, la, la," is sung one couple pass under the lifted arms of the other couple and play with those then facing them, and so on until all the couples have had a turn.

After the bed-making song has been sung the children take their places at the tables, which are arranged as follows before the lesson :



The tables are not large enough to hold beds sufficient for each child, so only two beds and four chairs are used

on each table. This is the only lesson in which each child is not busy all the time. After explaining and questioning the children about the care of a bed-room and bed as given in the book, the practical work may begin.

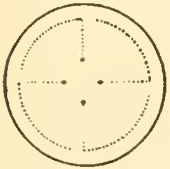
At a chord the two girls seated at the heads of the beds rise and remove the spreads, shams and pillows that are to be laid aside for the night. They are told to fold the spread in its creases and to place this under the large pillows to press on a flat surface, either on a table or on a towel laid on the floor.

At a second chord all girls rise and move one seat to the right. Next chord all but those at heads of beds take their seats. The girls standing turn down the bed for the night, first for one person, then for two. At a chord all rise and move one place to the right; next chord all are seated but the two at heads of beds, who rumple them as if they had been slept in. At another chord all rise and move as before. The girls standing remove bolsters and blankets, the latter being spread over the chairs to air. At a chord all rise and move as before; the two at heads of beds remove sheets and place on chairs to air and arch mattress so that air can blow under it. At a chord the girls take their seats while teacher explains airing a room and arranging it for the day. Next chord, all stand, move one place to the right; another chord, all are seated but the two at the heads of the beds, who begin making the bed—turn the mattress and put on sheets—while the rest of the class recite the “Bed-making Rhyme” as the couples continue with their work. The next couple put on blankets and turn sheet down, when chords are played as before. The following couple put on spread, bolster, pillows and shams at appropriate chords.


This entire process may be gone through with until each child at the table has had a turn. At the close of the occupation, when the class march away from the tables, those nearest the chairs and beds carry them and deposit them as explained in previous lesson. While the children are making the beds the teacher might explain to them the value of a “bed-stick.” This is made of an old broom handle and should be hung by a string on a nail when not in use. It is most useful to smooth the sheets, etc., in a small room where the bed cannot be moved from the wall.

For the sweeping lesson, it is best to have the dusters, pans, whisks, etc., at a place conveniently near the ring. The dusters, if made of bright-colored cheese-cloth of different shades, will give the room an attractive appearance and greatly please the children. The teacher gives each child one of the articles for sweeping as the children skip past her around the circle in couples. After the first child receives her

article she turns and takes the hand of her partner and marches in the ring; each succeeding couple join hands after receiving their articles until the complete circle is formed. After all articles are given out the children stand in the ring, the four girls who hold brooms forming a cross in the centre. The brooms are held straight over the right shoulder. The teacher then questions class about lesson. As each article is mentioned the child holding said article raises it high above her head. After the lesson has been gone through with the children skip around in twos, with the exception of the four in the centre, who keep their places. The teacher collects articles, and the class join hands after giving up their objects and form ring as before, and announce game. Now they are ready for the game "Four Little Girls Went Sweeping." Each of the four children sweeps one-fourth of the circle, thus:



Starting from the centre they sweep out toward the ring. When the brooms are given to new girls the former sweepers take the places of those who are to sweep. At the end of the game, class march from circle as usual.

For the broom drill the brooms are arranged thus:  on a table conveniently near the circle. The children form a ring, announce game, and ones and twos are counted off. One girl begins and counts "one" aloud, the next girl says "two," the following "one," the next "two," alternating, until the whole circle is accounted for. Then leaders are appointed. The first and second girls will be leaders of the first column; the ninth and tenth girls leaders of the second column; the seventeenth and eighteenth girls leaders of the third column; hence there will be three columns with four couples in each. At a chord, class face in line; second chord, the twos step up and join the ones. The couples then skip around in the circle and take brooms from the teacher, going over the distance of the ring one and one-half times. The teacher gives out the brooms crossed, as shown in drawing. The children stand shoulder to shoulder and grasp the brooms as picture in the book indicates; though the hands are held in front, each child uses both hands—first, the hand of one child, then the hand of the other, alternating.

The head couple skip with their followers down the centre of the

circle toward the piano ; then leaders of second column skip to the right, followed by their three couples ; then leaders of their column skip to the left, followed by their three couples. While skipping and receiving brooms " Away how swiftly flying " is sung.

After the three columns are formed facing the piano, the drill is begun. At a chord the brooms are placed on the floor. The girls



on the inside have their brooms meet. Second chord, brooms are held across the knees ; third chord, brooms held across chest. Care must be taken to hold the brooms straight, so as to have even lines. The waltz is now played. The brooms are first raised straight over head, then brought back to chest, then forward and back to chest, down and back to chest. Twist over left shoulder and back to chest, twist over right shoulder and back to chest ; up and back to chest, up back of head, then to chest ; down behind shoulders and back to chest ; up and back to chest, forward and back to chest. The brooms are now placed in right hand touching the floor and class bend right knee and sway forward and back. Then left knee in same manner, finally alternate right and then left knee swaying forward and back to music. At a chord brooms are placed on shoulders. This ends the exercise. The girls in the middle column form an arch with their brooms and the other couples skip underneath. Alternating one couple from one column, the next couple from the other column. The brooms are held crossed in the same manner as when the drill began, until the girls pass from under the arch, when each places her broom on her right shoulder. Finally the girls forming the arch pass underneath until the arch is dissolved. All march around singly in circle singing " Broom Brigade." When " With our brooms " is sung, brooms are raised in the air. At the end of each verse the class halts in its march in the circle, and as the last words are sung the girls bring their heels together with a click. In the second verse the brooms are raised and pointed toward the corners when " In the corners " is sung. In the last verse the children stand still, and when " From the centre to the border " is sung, they make a circle, pointing with the brooms first inside the ring, then outside. While the children are standing in the circle before the beginning of

the "Broom Drill," that exercise is announced in the following manner :

" All work and no play makes one really dull, they say,
So when we've worked till we cannot sit still,
We all fall in for a good broom drill."

The game "Four Little Girls Went Sweeping" is announced thus :

" This game is to teach us just how to sweep clean,
And keep our room tidy and fit to be seen."

ORDER OF EXERCISES.

(March into the Room, forming Four Rings, Head Girls Leading.)

PLAY WITH SONG.—“What are bean-bags made of?”

(March to Seats.)

BED-MAKING SONG.—“When you wake in the morning.”

OBJECT LESSON.—BED-MAKING.

NURSERY RHYME.—BED-MAKING.

SWEEPING SONG.—“Away, now swiftly flying.”

OBJECT LESSON.—SWEEPING.

PLAY.—“Four little girls went sweeping.”

EXERCISE.—BROOMS AND ROPE.

BROOM EXERCISE.

SKIPPING MUSIC.

EXERCISE WITH BROOMS.

I.

BEAN-BAG PLAY.

The four rings circle around while they sing. *Between* every verse the bags are thrown, keeping time to the music.

WHAT ARE BEAN-BAGS MADE OF?

What are bean-bags made of? What are bean-bags made of?

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music with lyrics underneath. The lower staff is in bass clef with the same key and time signature, containing four measures of accompaniment.

Bed-ticks and beans, Two great extremes, And that's what bean-bags are made of.

The second system of music also consists of two staves in treble and bass clefs with a key signature of one sharp and a time signature of 6/8. It contains four measures of music with lyrics underneath, ending with a double bar line.

What are bean-bags made of?
What are bean-bags made of?
Bed-tick and beans,
Two great extremes,
And that's what bean-bags are made of.

What do beans grow for?
What do beans grow for?
 To boil and bake
 And soup to make,
And that's what beans do grow for.

What is bed-tick made for?
What is bed-tick made for?
 To cover our beds
 And pillow our heads,
And that's what bed-tick is made for.

What are games good for?
What are games good for?
 To rest our brains
 And spare us pains,
And that's what games are good for.

II.

BED-MAKING SONG.

When you wake in the morning, At the day dawn - ing,

Throw off the bed - ding and let it all air ;

Then shake up the pil - lows, In waves and in bil - lows, And

have them near win - dows, if the day is quite fair.

When you wake in the morning,
At the day dawning,
Throw off the bedding and let it all air ;
Then shake up the pillows,
In waves and in billows,
And leave them near windows, if the day is quite fair.

Beds made in a hurry,
 A fret and a worry,
Are always unhealthy and musty 'tis sure;
 But left for an airing,
 Pains-taking and caring,
And one must sleep sweetly, to know it is pure.

The rules for bed making,
 If ever forsaking,
You list to the careless and hurry them through,
 They'll soon grow so matted,
 So hard and so flatted,
You'll wish you had listened, and kept them quite new.

III.

BED-MAKING LESSON.

It is necessary to arrange a room three times daily : First, for airing ; second, for the day ; and third, for the night. Open the windows, lay off the bedclothes, and beat up the pillows. A bed should air at least an hour. Gather the soiled clothes and put them in a hamper or bag. Then do the other chamber work. There should be a pail for waste water, a pail of hot suds, two cloths for washing and drying the bowl and soap dish, two cloths, distinctly marked, for the other crockery. If the bowl or washstand is of marble and the water hard, sometimes the soap will settle in a sort of black scum. To prevent this, wash it carefully every day and scrub it once a week with soda. The bath-tub should be washed every morning, after it has been used, and dried with a soft cloth or towel.

To arrange the room for the day, make the bed and dust the room.

Q. What three things are necessary to a well-made bed ?

A. It should be level, square, and smooth.

Q. How do you make it level ?

A. By turning it every day from side to side or from end to end.

Q. How do you make it square ?

A. By folding the clothes carefully at the corners and sides.

Q. How is it made smooth ?

A. By drawing all the clothes, especially the spread, very tight.

Q. At which side of the bed should you stand to make it ?

A. At the same side you stand to take off the clothes.

Q. Why will it not do to stand one side when taking off the clothes, and the other side when putting them on ?

A. Because they would get turned wrong.

Q. How long should the top sheet come above the blanket ?

A. At least a quarter of a yard.

Q. How do you put on the under sheet ?

A. With the right side up.



BED-MAKING.

Q. How do you put on the upper?

A. With the right side down.

Q. Why?

A. That the two right sides may come together, and the upper fold over right.

Q. What can you do when the blankets are too narrow for a double bed?

A. Put the top one from side to side rather than from end to end.

Q. What should be done with a bed on sweeping-day?

A. Remove all the bedding, and lifting each slat carefully, dust the bedstead; then make the bed neatly, and cover till the dust is settled.

Q. How do you arrange the room for the night?

A. Close the blinds, draw the shades, light the gas, open the bed, take all the waste water from the room, and bring fresh water, especially drinking water.

Q. How should the bed be opened?

A. The spread folded in its creases and put under the large pillows to press, and the pillow shams laid on top in some convenient place; then the bedclothes turned down and the small pillows put on.

BED-MAKING IN RHYME.

She now turns the bed from the foot to the head,
Then tucks in the sheet so smooth and so neat.
At the foot folds the clothes, for fear of cold toes,
To be tight at the side, the things must be wide.
Turns it down at the top, that in you may hop,
So now say your prayers, lay aside all your cares,
And rest your small head in your neat little bed.

IV.

SWEEPING SONG.

ff A - way, now swift - ly fly - ing, It

is our sweeping day ; For brooms and dust - ers hie - ing, To

work with - out de - lay. First o - pen shut - ters wide, Move

lit - tle things out - side. Then sweep, sweep, sweep, my

lit - tle maid, To make your room so neat; Then

sweep, sweep, sweep, my lit - tle maid, To make your room so neat.

Away, now swiftly flying,
 It is our sweeping day;
 For brooms and dusters hieing,
 To work without delay;
 First open shutters wide,
 Move little things outside.

CHORUS.—Then sweep, sweep, sweep, my little maid,
 To make your room so neat.

Look well into the corners,
 For cobwebs on the walls;
 Don't leave the dusty mourners,
 All hanging there like palls;
 But sweep them all away,
 Let not the smallest stay.

CHORUS.—Then sweep, sweep, sweep, my little maid,
 To make your room so neat.

Now with short strokes and briskly,
You brush the carpet o'er;
Your broom must not be frisky,
But cling close to the floor;
Yet gently you must sweep,
Not dig the carpet deep.

CHORUS.—Then sweep, sweep, sweep, my little maid,
To make your room so neat.

Now leave the dust to settle,
Then wash the sills and doors
With water from the kettle;
How steams it as it pours!
Then dust each little chair,
And every thing that's there.

CHORUS.—And dust, dust, dust, and dust my sweet,
To make your room so neat.

V.

SWEEPING LESSON.

Q. How often should a room be swept?

A. Thoroughly once a week, but brushed up every day.

Q. How many things must you have to sweep a room properly?

A. A broom, a whisk-broom, a hair-brush, a feather-duster, a cloth, and dustpan.

Q. What is a broom made of?

A. Broom-corn; and it becomes dry and brittle and should be frequently washed in warm suds. If it is held under the faucet daily, it is better.

Q. How should a broom be held in sweeping?

A. Close to the floor.

Q. How should a broom be put away?

A. Hung on a nail. Never stood on the broom part; never with the broom turned against the wall to leave a soiled place.

Q. What is done with a hair-brush?

A. All the wooden parts of the furniture dusted. These brushes should be washed frequently, but not left to soak in the water, lest the glue be softened and the bristles loosened.

Q. What is the feather-duster for?

A. To dust all pictures and ornaments beyond reach. This too should be washed, well shaken and hung to dry. It is made from refuse ostrich feathers and is very expensive, and should never be used for rough places, nor for the outside of windows or the house.

Q. What is the whisk-broom for?

A. To brush all around the edges of the room and under heavy pieces of furniture that cannot be moved?

Q. What is the cloth used for?

A. To polish after the hair-brush.

Q. What is the first thing to be done in sweeping a room?

A. Draw up the shades and open the shutters, and remove all small bits of carpet and furniture.

Q. When do you open the windows?

A. After the thick dust has settled and been wiped off.

Q. Why not open at first?

A. Because the wind blows the dust about.

Q. In wiping the sills and doors and base-boards, where should you stand your pail?

A. On a bit of carpet or thick cloth, so the pail will leave no mark.

Q. When can a room be perfectly clean and yet not inviting?

A. When the shades are unevenly raised, the table-cloth and mats crooked, and the chairs not in their places.

Q. How do you dust a chair?

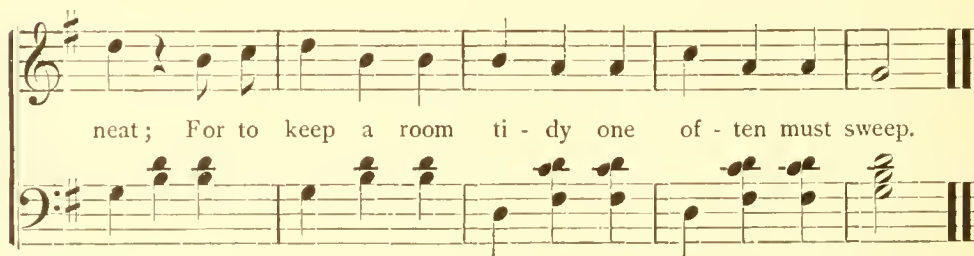
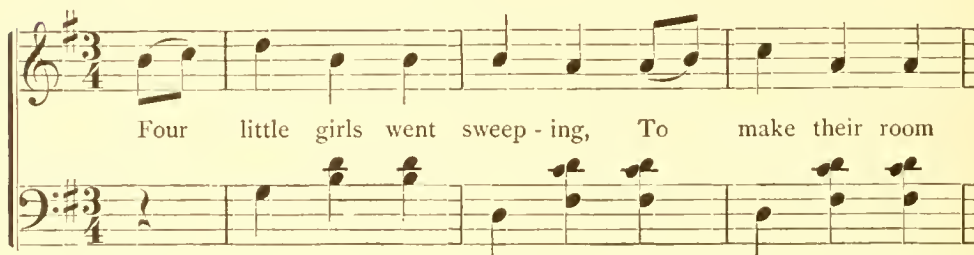
A. First the back, then the seat,
Next the rounds, and then the feet.

VI.

PLAY.

Arrange the class in a circle giving four little girls brooms. While they sweep, the whole class sing the following words :

FOUR LITTLE GIRLS WENT SWEEPING.



Four little girls went sweeping,
To make their room neat;
For to keep a room tidy one often must sweep.

Here the little girls with brooms stop in front of four others, and standing still sing the following words :

Dear little girls, go on sweeping;
Take a kind word and my broom,
And try to sweep nicely the rest of the room.

Thus the play continues.

This game is to teach us just how to sweep clean,
And keep our room tidy and fit to be seen.

VII.

GALOP. "Brooms and Rope."





VIII.

WALTZ. "Broom Exercise."



IX.

SKIPPING GALOP.





“THIS GAME IS TO TEACH US TO SKIP LIKE A BIRD,
FOR A LITTLE GIRL’S FOOTSTEPS SHOULD NEVER BE HEARD.”

THIRD LESSON.

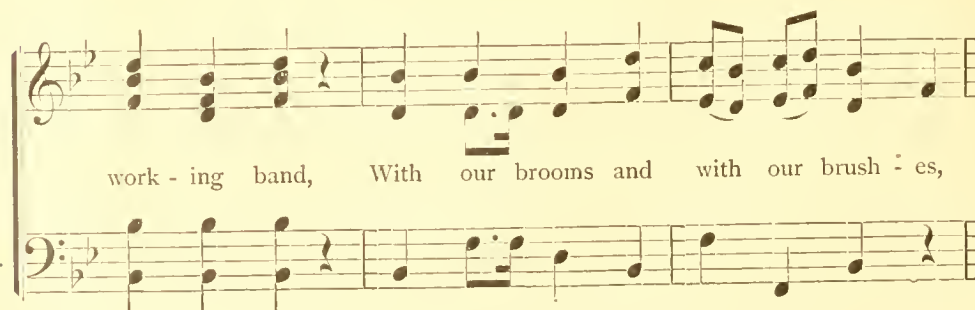
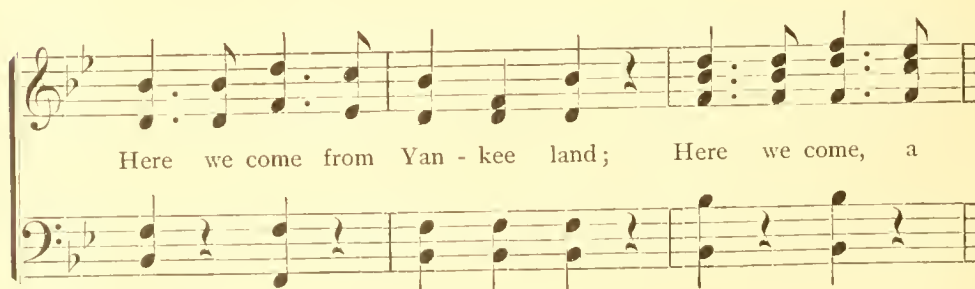
81

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The melody in the treble staff starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The bass staff starts with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note G2. The melody continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass staff continues with a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The melody then has a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass staff has a quarter note B-flat2, a quarter note A2, a quarter note G2, and a quarter note F2. The melody ends with a quarter note E4, a quarter note D4, and a quarter note C4. The bass staff ends with a quarter note E2, a quarter note D2, and a quarter note C2.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of B-flat major (two flats). The treble staff contains a melody with notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes. The music is written in a simple, clear style suitable for a children's songbook.

Fine.

BROOM BRIGADE.





“ALL WORK AND NO PLAY MAKES ONE REALLY DULL, THEY SAY;
SO THEN WHEN WE’VE WORKED TILL WE CANNOT SIT STILL,
WE ALL FALL IN FOR A GOOD BROOM DRILL.”

With warm hearts and smiling faces; We are learning

while we are young, How to make our work real fun.

Here we come from Yankee land;
 Here we come, a working band,
 With our brooms and with our brushes,
 With warm hearts and smiling faces;
 We are learning while we are young,
 How to make our work real fun.

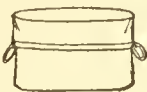
With the shortest strokes we'll sweep,
 In the corners we must peep;
 First, the ceilings need attention,
 And the cobwebs we would mention,
 If we'd always have our room
 Filled with light and not with gloom.

When our room is all in order
 From the centre to the border,
 We will let the lady view it,
 Sure that we will never rue it;
 For our work is all well done.
 Now to other work we'll run.

FOURTH LESSON

INTRODUCTORY SUGGESTIONS ON FOURTH LESSON.

Before the lesson the tables are arranged with a clothes-pole in each corner, and either ribbons or string attached for the clothes-line. In front of each child a tub is placed containing a wash-board and a bag holding clothes.

After the recitation, "In Books and Work," etc., which is said while the children are standing, they take their seats according to appropriate chords. The teacher then questions the class about the washing-lesson, and tells them to sort the clothes. These are taken from the bags, which are converted into boilers by folding over the edges and pulling in the corners, thus :  These are placed at the back of the tubs, taking care that each is opposite the one on the other side of the table. The children are shown how to wash the articles in the tub and then place them in the boiler. This is done without using water. The questions upon washing in the book may be asked, and explanations made, while the children sort the clothes and afterwards when they are hung upon the line.

At a chord, children roll up sleeves, they push back chairs and rise by chords, and are then ready to sing the "Washing Song." They place a towel or sheet in the tub, and when "In the Tub so Cheerily" is sung, they rub the article on the board, up and down, keeping time to the music. When "La, la, la" is sung, they dip the article in imaginary water and rub. When "Up and down" is sung, the same motions are made as at first. At the last, they pretend to rinse the article in water and wring it out, then shake it and hold it up.

After this song all the clothes may be hung upon the line according to the directions given in the book. When the clothes are taken down the children are told to fold them neatly and place in the bags flat ; these bags are put away without drawing up the string of the bag, thus the work of sorting the clothes for each will not have to be done by the teacher before every washing-lesson. The head girls may be appointed to take down the clothes-poles and lines. At appropriate chords the head girls at each table rise, and one of them takes down the line, while the other unscrews the poles. When this is ac-

complished the head girls at both tables march two by two, and deposit articles. When they are seated again at the tables the entire class rises at appropriate chords and marches out, each child carrying her tub with board and bag. The first girl collects the tubs, while the second girl gives scrubbing-brushes to those who have laid aside their tubs. The line of girls then march around between the chairs and tables, stopping at their separate places ; they place their brushes in a straight line on the table and are ready for the song. At a chord the children take the brush in the right hand, holding it with the end toward the left. They scrub from right to left, keeping the brush on the table. The teacher should explain to the children about the grain of the wood and how the dirt may be removed. When the song is sung the class scrub with the grain of the wood ; at the chorus they move the arms, holding the brush in a straight line, in time to the music. When the verse "With the Right Hand Fast" is sung, each child holds up her right hand, then clasps her brush according to the words of the stanza.

(Also state the proper way of scrubbing a table. Use the brush for the top, and a cloth with sapolio or sand for the edge, holding the cloth so that the water will not drip on the floor.)

After the song the children rise by appropriate chords, march out and deposit their brushes.

The clothes-line exercise is played according to the directions given in the book.

ORDER OF EXERCISES.

(March into Room. Facing Teacher, bow.)

RECITATION.

(March to Seats.)

OBJECT LESSON.—WASHING. (FIRST PART.)

(Sort Clothes while Music plays.—Chord, Rise.)

WASHING SONG.—“In the tub so cheerily.”

OBJECT LESSON.—WASHING. (SECOND PART.)

(Hang Clothes while Music plays. March away with Tubs and get Scrubbing Brushes.)

WASHING SONG. (No. 2.)

SCRUBBING SONG.—“Scrub away at the break of day.”

March away with Brushes and put away Tables.

JUMPING ROPE EXERCISE.

CLOTHES-LINE EXERCISE,

WITH SONG.—“For our ropes we skip away.”

I.

RECITATION.

In books and work and healthful play
Let my first years be passed,
That I may have for every day
Some good account at last.

II.

WASHING LESSON.

Q. What is the first thing to do about washing?

A. Put the water heating.

Q. What next?

A. Sort the clothes, putting those to be washed together, in separate piles.

Q. What must you do when the water is warm?

A. Make a strong suds.

Q. How do you make the suds?

A. By cutting the soap in small pieces, and dissolving them in the water

Q. Must you use any more soap during washing?

A. Yes, on the most soiled places on the articles.

Q. How many sides of a garment do you wash?

A. Both sides.

Q. What should you particularly avoid?

A. Using the board for the finest and nicest clothes; they are too tender to be used roughly.

Q. In what order must you wash clothes?

A. First the table linen, then the fine clothes, the bed linen, the coarse clothes and towels.

Q. When your table linen and fine clothes are washed, what do you do to them?

A. Put them into cold water to come to a scald.

Q. Why not put them in hot water ?

A. Because it sets the stains.

Q. After they have been scalded, what do you do ?

A. Drain them out, and put them into clean cold water.

Q. What do you do then to the coarse clothes ?

A. Rub soap on any soiled places, and put them in the boiler.

Q. How long do you boil clothes ?

A. Twenty minutes ; too much boiling makes them tender.

Q. After the clothes are boiled, what do you do ?

A. Throw away the washing water, rinse the tub well, and partly fill with lukewarm water.

Q. What do you put in this water ?

A. A little bluing. Then rinse your fine clothes in this water, and let them lie in it until you drain your coarse clothes from the boiler and have put them into clean water.

Q. What do you then do to the coarse clothes ?

A. Rinse them thoroughly in the cold water, and then in the blue water, out of which the fine clothes have been taken.

Q. How long do they remain in this water ?

A. Until you have hung out the fine clothes.

Q. What do you do while these things are out drying ?

A. Starch the clothes that require it, and hang them out in the sunniest places.

Q. How do you make starch ?

A. Dissolve three tablespoons of starch in a little cold water ; pour on a quart of boiling water, stirring all the while. Before taking it off, stir a spermaceti candle around in the starch, and add a pinch of salt. Boil ten minutes.

Three tablespoons of starch you take,
Then with cold water paste you make.
Pour on a quart of boiling water,
Ten minutes stir and boil it, daughter.
And now a pinch of salt will fix it,
But with wax candle you should mix it.
And laundresses who have been well trained
Only use starch that is carefully strained.

III.

WASHING SONG.

Words by MRS. ELISABETH PRENTISS.

p

In the tub so cheer - i - ly our lit - tle hands must go,

Wash - ing all so mer - ri - ly, and wash - ing white as snow;

In the tub so cheer - i - ly our lit - tle hands must go,

Wash - ing all so mer - ri - ly, and wash - ing white as snow.

La la la la la la la la la, La la la, la la la,

la la la, la la la, la la la la la la la la la la,

la la la, la la la la, la la la, la la la, la la la, la la, la.

Up and down we rub the clothes With all our might and main,

Rub-bing spots a - way ; And splish, splash, splash, off goes a stain,

Splish, splash, goes the stain. Tra la la, tra la la, tra la

la, tra la la, tra la la, tra la la.....

In the tub so cheerily our little hands must go,
 Washing all so merrily, and washing white as snow;
 In the tub so cheerily our little hands must go,
 Washing all so merrily, and washing white as snow.

CHORUS.—La, la, la, etc.

Up and down we rub the clothes,
 With all our might and main,
 Rubbing spots away;
 And splish, splash, splash, off goes a stain,
 Splish, splash, goes the stain.
 Tra la la, tra la la, tra la la.

While we wash, oh, readily, so white the garments grow,
 Rub and scrub them steadily, and let clear water flow;
 While we wash, oh, readily, so white the garments grow,
 Rub and scrub them steadily, and let clear water flow.

CHORUS.—La, la, la, etc.

IV. WASHING LESSON.

Q. When clothes become yellow, or a bad color, from lying unused, or from sickness, what do you do?

A. Take them from the hot suds and spread them on the grass or in the sun to bleach, for one hour; then rinse them thoroughly in two waters. The last one should be blued.

Q. Is it ever well to leave clothes, any length of time, wrung out, in piles in baskets, waiting to be hung out to dry?

A. No, this makes poor work; clothes become streaked by lying in coils as they come from wringing.

Q. What should you do as you hang clothes?

A. Snap them, and pull them smooth and even; this makes the ironing easier.

Q. Which side out do you hang clothes?

A. On the wrong side.

Q. When do you dampen clothes?

A. At night. Sprinkle and roll tightly, and in the morning iron the starched things first.

Q. Can you dampen clothes at night in summer?

A. No, they will sour before morning, and there is danger of their mildewing.

Q. How do you wash flannels?

A. Wash them in warm suds, and rinse in clean hot water.

Q. Washing done, what should you do?

A. Wash and dry the boiler in all the creases to prevent rust; wash your tubs, and, if not stationary, set them in the cellar or some damp place. Heat your flat-irons.

Q. What is necessary to good ironing?

A. An ironing table, bosom-board, skirt-board, and sleeve-board.

Q. With what should these be covered?

A. A double thickness of blanket and muslin, tightly and smoothly drawn over them.

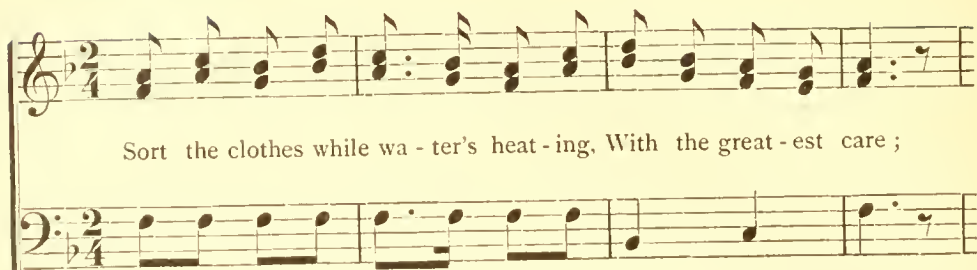
Q. How can you tell when an iron is hot enough?

A. By trying it on the muslin-rubber.

Q. When clothes are ironed, how do you fold them?

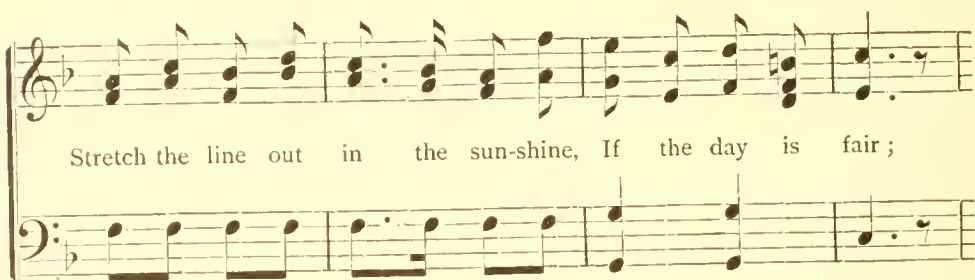
A. Each article should be pressed neatly and hung on the clothes-bars, leaving them there until perfectly dry. Fold shirts so that the bosoms will not be bent in the bureau drawers.

WASHING SONG. (No. 2.)



Sort the clothes while wa - ter's heat - ing, With the great - est care ;

The first system of musical notation for the 'Washing Song'. It consists of a treble and a bass staff, both in 2/4 time and B-flat major. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a simple accompaniment of eighth notes. The lyrics are written below the treble staff.



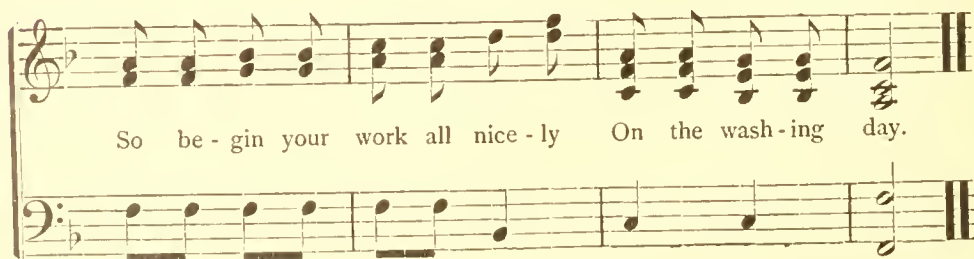
Stretch the line out in the sun-shine, If the day is fair ;

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics 'Stretch the line out in the sun-shine, If the day is fair ;' are written below the treble staff.



Rinse the tubs so nice and ti - dy, All the specks a - way ;

The third system of musical notation. The treble staff melody includes some triplets. The lyrics 'Rinse the tubs so nice and ti - dy, All the specks a - way ;' are written below the treble staff.



So be - gin your work all nice - ly On the wash - ing day.

The final system of musical notation, concluding the song. Both the treble and bass staves end with a double bar line. The lyrics 'So be - gin your work all nice - ly On the wash - ing day.' are written below the treble staff.

WASHING SONG. (No. 2.)

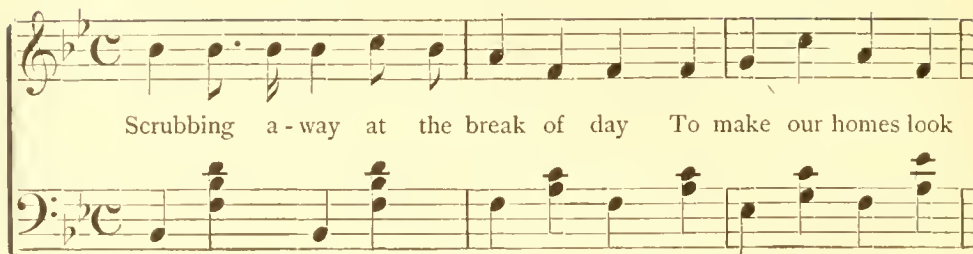
Sort the clothes while water's heating,
With the greatest care ;
Stretch the line out in the sunshine,
If the day is fair ;
Rinse the tubs so nice and tidy,
All the specks away ;
So begin your work all nicely
On the washing day.

First wash well the table linen,
While the water's clean ;
Care for stains, you've learned the lesson,
Let them not be seen.
Then you rub them, cuffs and collars,
All the streaks away ;
Work by rule, and work so nicely
On the washing day.

When the washing is quite finished,
And put out to dry,
Every pair all hung together
On the line so high,
Put the flat-irons on the furnace,
For it is the way,
Always to press out the flannels
On the washing day.

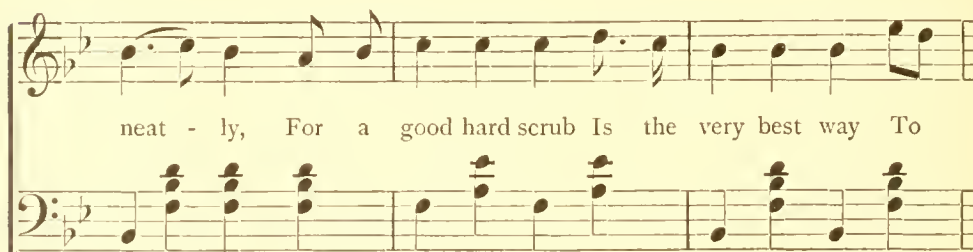
V.

SCRUBBING SONG.



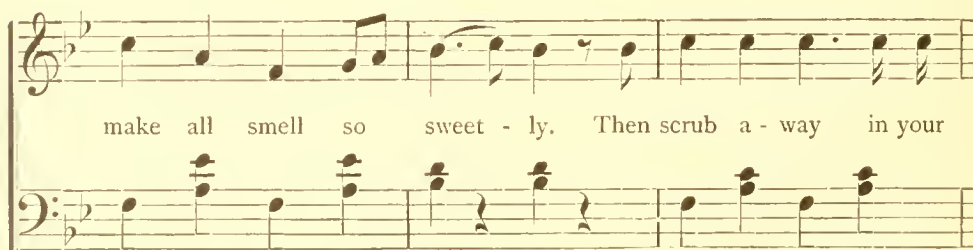
Scrubbing a - way at the break of day To make our homes look

The first system of the song features a treble and bass staff in G major (one flat) and common time. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.



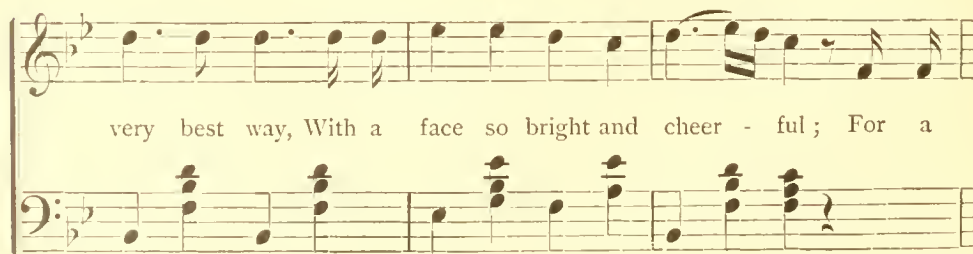
neat - ly, For a good hard scrub Is the very best way To

The second system continues the melody and accompaniment. The treble staff has a few longer note values, including a dotted half note, while the bass staff remains accompanimental.



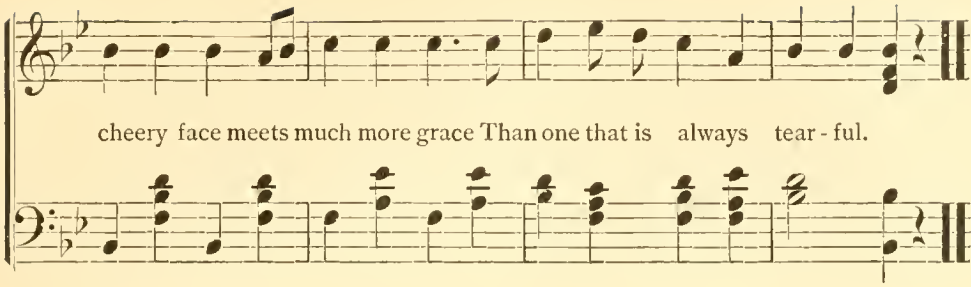
make all smell so sweet - ly. Then scrub a - way in your

The third system continues the melody and accompaniment. The treble staff includes a quarter rest, and the bass staff continues with its accompanimental pattern.



very best way, With a face so bright and cheer - ful ; For a

The fourth system concludes the visible portion of the song. The treble staff ends with a quarter note, and the bass staff concludes with a final chord and a quarter rest.



Scrubbing away
 At the break of day,
 To make our homes look neatly;
 For a good hard scrub is the very best way
 To make all smell so sweetly.

CHORUS.—Then scrub away in your very best way
 With a face so bright and cheerful,
 For a cheery face meets much more grace
 Than one that is always tearful.

With the right hand fast,
 The brush you clasp,
 And hold it straight as a plummet,
 Then brush the wood in the grain you should,
 And quickly you have done it.

CHORUS.—Then scrub away, etc.

If our work we do,
 And are happy too,
 Our Heavenly Father knows it,
 And he helps us sing life's best sweet song,
 And gives us grace to close it.

CHORUS.—Then scrub away, etc.

(With appropriate motions.)

VI.

JUMPING ROPE MAZURKA.





THE CLOTHES-LINE.

VII.

CLOTHES-LINE EXERCISE.

Class form in a ring. First chord, class turn to the right. Second chord, form in couples. Lively Galop. First couple skip round to the teacher, who holds the jump ropes. She gives one little girl a rope and the child jumps rope back to her place, the others starting as soon as she is at a safe distance. Then the next couple, and so on. After the child has her rope and has returned to her place, she doubles the rope, and taking hold of both doubled ends, holds them on her hips. When every girl in the circle has her rope, and is in this position, the music changes to a Mazurka, the class advancing with the right foot, and rising and sinking and retreating, and rising and sinking four times, keeping the hands and rope in the original position. The left foot the same. Then the same exercise, only raising and dropping the right hand at the advance of the foot. Then the left hand with the left foot. Then alternating left and right hands and feet.

The last couple that go for their ropes, should go into the centre of the circle at the beginning of this exercise, and standing with their backs to each other, act as leaders for the others.

At the close of this exercise, while merry music is being played, the centre girls collect one end of the rope of each girl. When they are all collected, thus forming a wheel, the following song is sung :

VIII.

CLOTHES-LINE SONG.

For our ropes we skip a - way, Every one to our lit - tle play,

Showing you in our own way What we do on wash - ing day,

Showing you in our own way What we do on wash - ing day.

For our ropes we skip away,
 Every one to our little play,
 Showing you in our own way,
 What we do on washing day.
 Showing you in our own way,
 What we do on washing day.
 See the clothes-line, how it blows!
 Put up high to dry the clothes.
 Stretch it in the bright sun-light;
 Always take it in at night.
 Stretch it in the bright sun-light;
 Always take it in at night.

Now we leave our little play,
Jumping with our ropes away;
For all work and no little play,
Makes a dreary washing day.
For all work and no little play,
Makes a dreary washing day.

At the first verse, the girls holding one end of their own ropes, sway them in imitation of the wind-blowing. At the second verse, at the line "Always take them in at night," each girl takes her own rope to herself. At the last verse, "Now we leave our little play," the head girl jumps across the centre of the ring, out of the room, the others following as soon as a safe distance is between. Class returning without their ropes, forming in a ring, are dismissed. The closing of this game must be arranged according to the accommodations of the room.

In actual washing, galvanized wire has come into use and has done away with rope, which had to be taken in at night and in case of storm. Of course the wire must be rubbed off before hanging out the clothes.

This change does not necessitate giving up the game with the ropes, which is keenly enjoyed by the children.

FIFTH LESSON

SUGGESTIONS ON FIFTH LESSON.

We are no longer able to get the toy dinner sets, and have found by experience that small folding tables and small dishes are more practical at this stage of the lessons. The picture illustrating this conveys the idea clearly.

The tables are placed in the centre of the room and the entire class form a half circle around them and stand during the singing of the opening song, after which they are seated in chairs behind them, by chords on the piano.

Then the teacher counts off from one end: cook, first waitress, second waitress, four guests; thus occupying seven children. The cook stands behind the kitchen-table and arranges and passes out the courses.

Following is a list of dishes to be bought.

List of Articles.

Soup plates	Soup ladle
Soup spoons	Vegetable dishes
Dinner plates	Gravy bowl
Table spoons	Pudding dish
Dessert spoons	Individual butter plates
Dessert plates	Centre-piece of glass or china
Knives	Table cloth
Carving knife	Under cloth
Forks	Napkins
Carving fork	Glasses
Bread plate	Crumb tray
Butter dish	Finger bowls
Salts and peppers	Doylies
Meat platter	After-dinner coffee cups
Soup tureen	Sugar bowl and cream pitcher

PART I.

TABLE SETTING.

- I. Lay table cloth.
- II. Knives and forks and soup spoons carried on a tray
- III. Napkins on tray, handled by rings.
- IV. Ornament in centre.
- V. Salt cellars carried on tray.
- VI. Glasses placed behind the salt cellars.
- VII. Table spoons on at corners.
Carving knife and fork placed by the seat of the host.
Ladle placed at the seat of the hostess.
Fill glasses three-fourths full.
Place soup tureen. Chairs last.

Both waitresses walk forward and stand side by side a little distance in front of the table and sing the waitress's song. Then the two waitresses take positions back of the host and hostess at the words "Quietly go on my way." Then announce "dinner is served." At a chord the four guests stand and file to the table, and at another chord sit at table.

At the teacher's discretion grace is suggested and explained, and sometimes the whole class chants the following :

God is great and God is good,
And we thank him for our food,
By his hand must all be fed,
Give us, Lord, our daily bread.

The children are now taught the use of a napkin and the use of a soup tureen, how the bowl of a spoon is pushed from one, and many other table manners which will readily suggest themselves to the teacher.

Thus far seven children have been employed. The remainder of the class by this time may be restless and the guests for the second course may be changed, and at the close the remainder may clear the table for washing the dishes, etc.

When the lesson is given the second time, those who have not been

employed should have a turn. All changes should be made by chords and short strains of a march as the children walk about the room.

As this is the fifth lesson, the teacher will have learned how to conduct the class on orderly methods.

At the close of three courses the waitress should sing to the tune of "Buttercup":

And so we serve dinners,
Just simple home dinners.

(As in the child's primer.)

The waitress goes to the right hand to place anything before one, and she passes to the left hand anything for one to take.

PART II.

The song at the beginning opens this part of the lesson, and its conduct is described in the book and as much told of the different charts as it is worth while to teach the children, as they are only preparatory to cooking lessons.

The beating-egg song can be added to by explaining why the air is thrown into the egg and modern egg-beaters, among which the "Dover" leads.

ORDER OF EXERCISES.

(March into room. Facing Teacher, bow.)

SONG.—“ Oh! how can a poor little Maiden.”

(March to Seats.)

OBJECT LESSON.—DINNER-TABLE SETTING.*

PRICKING SONG.—“ Pricking, pricking, pricking, lightly.”

(Portfolios distributed by Head Girls.)

OCCUPATION.—PRICKING LESSON.

RING PLAY WITH SONG.—“ Waiting on Table.”

* For the dinner it has been found desirable to use small folding tables and china dishes, making a soup-tureen of a gravy-boat and soup-plates of small oyster-plates and other dishes to correspond.

I.

OH! HOW CAN A POOR LITTLE MAIDEN?

Oh! how can a poor lit - tle maid-en like me Ev - er

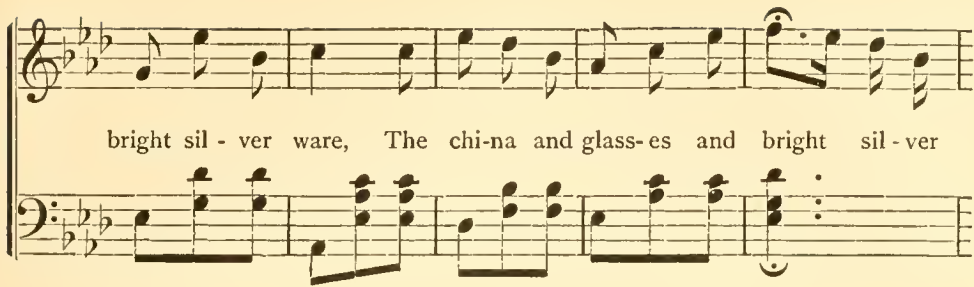
The first system of the musical score is in 3/8 time, featuring a treble and bass staff. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

hope in the ser - vice of la - dies to be; To han - dle and

The second system continues the melody and accompaniment. The treble staff shows a continuation of the melodic line with some rests and eighth notes. The bass staff maintains the accompaniment pattern.

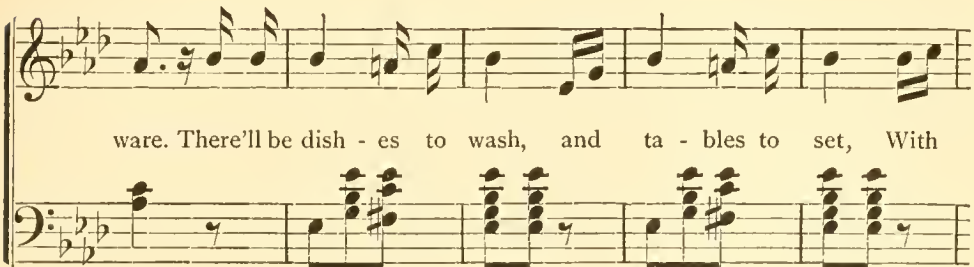
car - ry all things with great care, The chi - na and glass-es and

The third system concludes the musical phrase on this page. The treble staff ends with a quarter note, and the bass staff continues with its accompaniment.



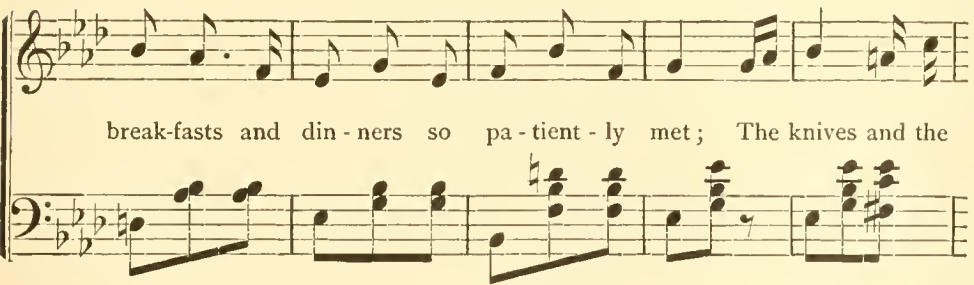
bright sil - ver ware, The chi-na and glass-es and bright sil - ver

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melody of eighth and quarter notes, ending with a half note. The lower staff is in bass clef with the same key signature and time signature, featuring a harmonic accompaniment of chords and single notes.



ware. There'll be dish - es to wash, and ta - bles to set, With

The second system continues the melody and accompaniment. The upper staff features a melodic line with some rests and eighth notes. The lower staff provides a steady harmonic accompaniment with chords and moving lines.



break-fasts and din - ners so pa - tient - ly met ; The knives and the

The third system shows the continuation of the musical piece. The melody in the upper staff flows through eighth and quarter notes. The bass line in the lower staff maintains the harmonic support with various chordal structures.



forks must be shin - ing and bright, The lin - en so

The fourth and final system on this page concludes the musical phrase shown. The upper staff ends with a half note, and the lower staff provides a final harmonic accompaniment.

snowy all hearts to de - light, The lin - en so snowy all

The first system of the musical score for 'Kitchen Garden'. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 's', followed by eighth notes 'nowy', a quarter note 'all', a half note 'hearts', a quarter note 'to', a half note 'de -', eighth notes 'light,', a quarter rest, a half note 'The', eighth notes 'lin -', a quarter note 'en', a half note 'so', eighth notes 'snowy', a quarter note 'all'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

hearts to de - light. For why try to be a....

The second system of the musical score. The vocal line continues with eighth notes 'arts', a quarter note 'to', a half note 'de -', eighth notes 'light.', a quarter rest, a half note 'For', eighth notes 'why', a quarter note 'try', a half note 'to', eighth notes 'be', a quarter note 'a....'. The piano accompaniment continues with the same rhythmic pattern, featuring a half note 'For' and eighth notes 'why try to be a....'.

good lit - tle maid, Un - less to these things at -

The third system of the musical score. The vocal line continues with eighth notes 'good', a quarter note 'lit -', eighth notes 'tle', a quarter note 'maid,', a half note 'Un -', eighth notes 'less', a quarter note 'to', eighth notes 'these', a quarter note 'things', a half note 'at -'. The piano accompaniment continues with the same rhythmic pattern, featuring a half note 'good lit - tle maid,' and eighth notes 'Un - less to these things at -'.

ten - tion we've paid, For all homes we well know to be

The fourth system of the musical score. The vocal line continues with eighth notes 'ten -', a quarter note 'tion', a half note 'we've', eighth notes 'paid,', a quarter rest, a half note 'For', eighth notes 'all', a quarter note 'homes', a half note 'we', eighth notes 'well', a quarter note 'know', a half note 'to', eighth notes 'be'. The piano accompaniment continues with the same rhythmic pattern, featuring a half note 'ten - tion we've paid,' and eighth notes 'For all homes we well know to be'.

hap - py and sweet, Must be tend - ed by hands that are nim - ble and

neat, And hearts that are will - ing all du - ty to meet.

Oh! how can a poor little maiden like me
 Ever hope in the service of ladies to be;
 To handle and carry all things with great care,
 The china and glasses and bright silver-ware:
 There will be dishes to wash and tables to set,
 With breakfasts and dinners so patiently met;
 The knives and the forks should be shining and bright,
 The linen so snowy our hearts to delight:
 For why try to be a good little maid,
 Unless to these things attention we've paid?
 For all homes we well know, to be happy and sweet,
 Must be tended by hands that are nimble and neat,
 And hearts that are willing all duty to meet.

II.

DINNER-TABLE SETTING.

Arrange tables by chords as in Second Lesson, making large box the sideboard, large box cover the cook's table, small box cover the tray, and small box to support table board.

Q. How many tables must you arrange in preparing a dinner?

A. Three: Sideboard, cook's table and dinner table.

Q. What do you put on the sideboard?

A. Glasses and extra dishes.

Q. What do you put on the cook's table?

A. All the dishes that are to be warmed.

Q. Which dishes should be warmed?

A. Soup-tureen, vegetable-dishes, platters, plates and gravy-boat.

Q. How should a table-cloth be laid?

A. Right side up and straight.

Q. On how many sides should a table-cloth be ironed?

A. On one side; because it polishes and shows the pattern better.

Q. For how many courses should you set the table?

A. Three simple courses.

Q. What do you put on the table first?

A. Knives, forks, butter-plates, napkins, glasses, salt and pepper.

Q. How should second course be placed on the table?

A. All the covered dishes should be put on first so as not to leave uncovered ones to cool.

Q. What should be done between removing the dinner and bringing in the dessert?

A. Everything should be taken from the table but the cloth, glasses and fruit, and the crumbs should be brushed off.

Q. How should the dishes be removed?

A. One in each hand, never piling them together.



DINNER-TABLE SETTING.

Q. Explain the first course of a three-course dinner.

A. We have our table set for the first course with the soup-tureen in front of the lady of the house. If we wait upon the table, we must first stand behind the lady's chair, then step to the right and take the cover from the tureen this way (taking the cover by the handle and inverting it), and place it on the sideboard in this way (in the same manner); then step to the left and pass the plates.

Q. Why not take the cover off the tureen from the left?

A. Because you would be obliged to reach in front of the lady.

Q. At which side do you stand to place plates?

A. At the right.

Q. In passing dishes from which persons are to help themselves, which side do you stand?

A. On the left.

Q. Why?

A. That they may use their right hand.

Q. Which articles must you place before people?

A. Soup plates, clean plates, and fruit plates with finger bowl, etc.

Q. Explain the second course.

A. We have our table set for the second course with the platter in front of the gentleman, the vegetables in front of the lady, leaving the sides for the smaller dishes. We must stand near the gentleman while he carves, then step to his left to pass the meat.

Q. What vegetable do you pass immediately after the meat?

A. Potatoes.

Q. Explain the third course.

A. We have our table set for the last course, which is called dessert, with the pudding-dish upon a plate, with saucers and spoons to serve it, in front of the lady.

[*Buttercup.*]

And so we serve dinners, just simple home dinners,

To teach us, how kindly you try,

Soon we hope to be able to set a large table,

And all of your wants to supply.

III. PRICKING SONG.

Prick-ing, pricking, pricking light - ly, All the lines and pattern

o'er ; Stitching, stitching, stitching tight - ly All the

CHORUS.

points we've made be - fore Prick-ing, pricking

light - ly, Stitch-ing, stitching tight - ly, All the lines and



PRICKING LESSON.



Pricking, pricking, pricking lightly
 All the lines and pattern o'er;
 Stitching, stitching, stitching tightly
 All the points we've made before.

Some have pans and some have kettles,
 Some have oxen, cows and sheep,
 Some we learn are made of metals,
 Some are only fit to eat.

Some have little chick-a-biddies,
 Such as live on any farm;
 Some have sleepy little kitties,
 Kitties never do much harm.

Flowers to grow upon our paper,
 As we stitch the colors bright,
 Showing you the little maker,
 Learning many things by sight.

IV.

PRICKING LESSON.

Distribute to each child a portfolio, pad, card, pattern and needle. The simplest to the smaller children.

The children should be directed to lay their pads flat on the table, two squares away from them.

On the pad place the paper; lay the pattern upon that; holding it firmly, prick through the cloth.

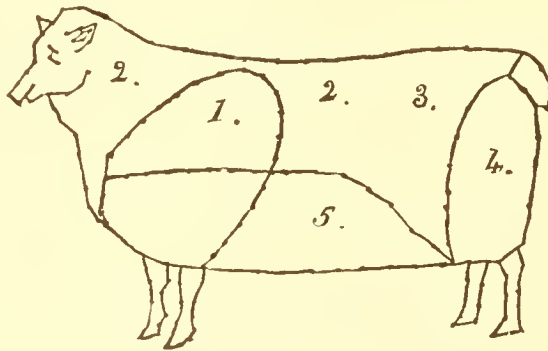
The teacher should overlook each child, asking the use of the article they are copying, and how the articles they represent should be cared for; washed or scoured, as the case may be. Some of the children might have the animals and learn the different parts; thus,

Q. What have you?

A. A sheep.

Q. What is the flesh of a sheep called? Is it beef, or pork, or mutton?

Call attention to the chart.



MUTTON.

1. Shoulder.

2, 2. Neck, or Rack.

3. Loin.

4. Leg.

5. Breast.

Mutton should be of a dark color.

Mutton chops are generally taken from the Loin.

A Chine is two Loins.

A Saddle of Mutton is two Legs and two Loins.

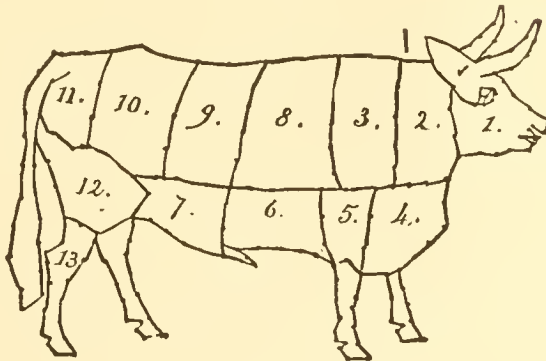
The Leg is often cut into slices for broiling. Many cure and smoke the Leg and call it smoked venison.

A Lamb is a young Sheep. Good young Lamb should be small, pale red, and fat. Lamb is divided into two four-quarters and two hind-quarters.

The Loin is roasted.

The Leg is boiled, or stuffed and roasted.

Lamb chops taken from the Ribs are the most delicate, but those taken from the Loin have the most meat.



B E E F.

1. Cheek.
2. Neck.
3. Chuck Rib, or Shoulder, having four ribs.
4. A Brisket.
5. Fore Shin.

6 & 7. Plate pieces; the front one is the Brisket, and the back one is the Flank, and is divided again into the Thick Flank, or upper Sirloin, and the Lower Flank.

8. Standing Ribs, divided into First, Second, and Third Cuts. The First Cut is next to the Sirloin, and is the best.

9. Sirloins.

9 & 10. Sirloin Steaks. Sometimes called Porter-house Steaks.

11. Rump, or Etch Bone.

12. Round, or Buttock.

13. Leg, or Hind Shank.

The Sirloin is to be roasted, and it is considered the best piece for

Steaks. The piece next forward of the Sirloin is nearly as good for roasting, and less expensive.

The Round is used for corning, or *à la mode*.

The Edge or Etch Bone is corned or for soup.

The Hock or Shin is used for soup.

The Rib pieces of the Fore-quarter are used as roasting pieces. The First Cut, which is next the Sirloin, is the best, and the others are better for corning.

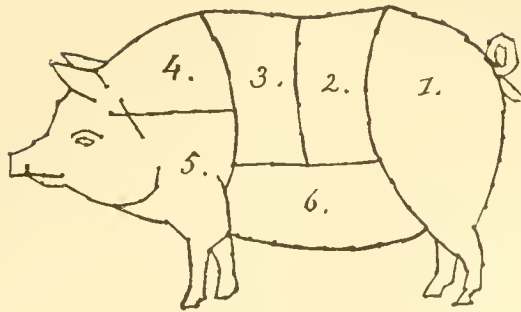
The Head is used for mince-pies, and the Tongue for corning.

The remaining pieces are used for salting down, stews, soups, and mince-pies, according to various tastes.

The Tail is used for soup, the Skin for leather, the Horns for buttons, combs, and knife-handles. The Hair is put in mortar. The Hoofs are made into glue, and the Tallow is tried up for candles.

The meat of a calf or young ox is called Veal.

The Fillet and Loin and Shoulder are the best for roasting.



P O R K .

- | | | |
|---------------|---------------|---------------|
| 1. Leg. | 2. Hind Loin. | 3. Fore Loin. |
| 4. Spare Rib. | 5. Shoulder. | 6. Spring. |

The meat of the pig is called Pork.

In good Pork the fat should be hard and white, and fine in the grain, and the rind thin and smooth.

When the Leg is smoked and corned it is called Ham.

The Spare-ribs are roasted. When they are separated they are called Pork Chops.

The Shoulder sometimes is corned and boiled.

That which is to be salted down, must have all the lean taken out which is to be used for sausages, or broiling.

The Feet are for jelly, head-cheese, and sauce.

Venison. In this country nothing is used but the hind-quarter. Two legs and two loins are called a Saddle.

V.

WAITING ON TABLE.

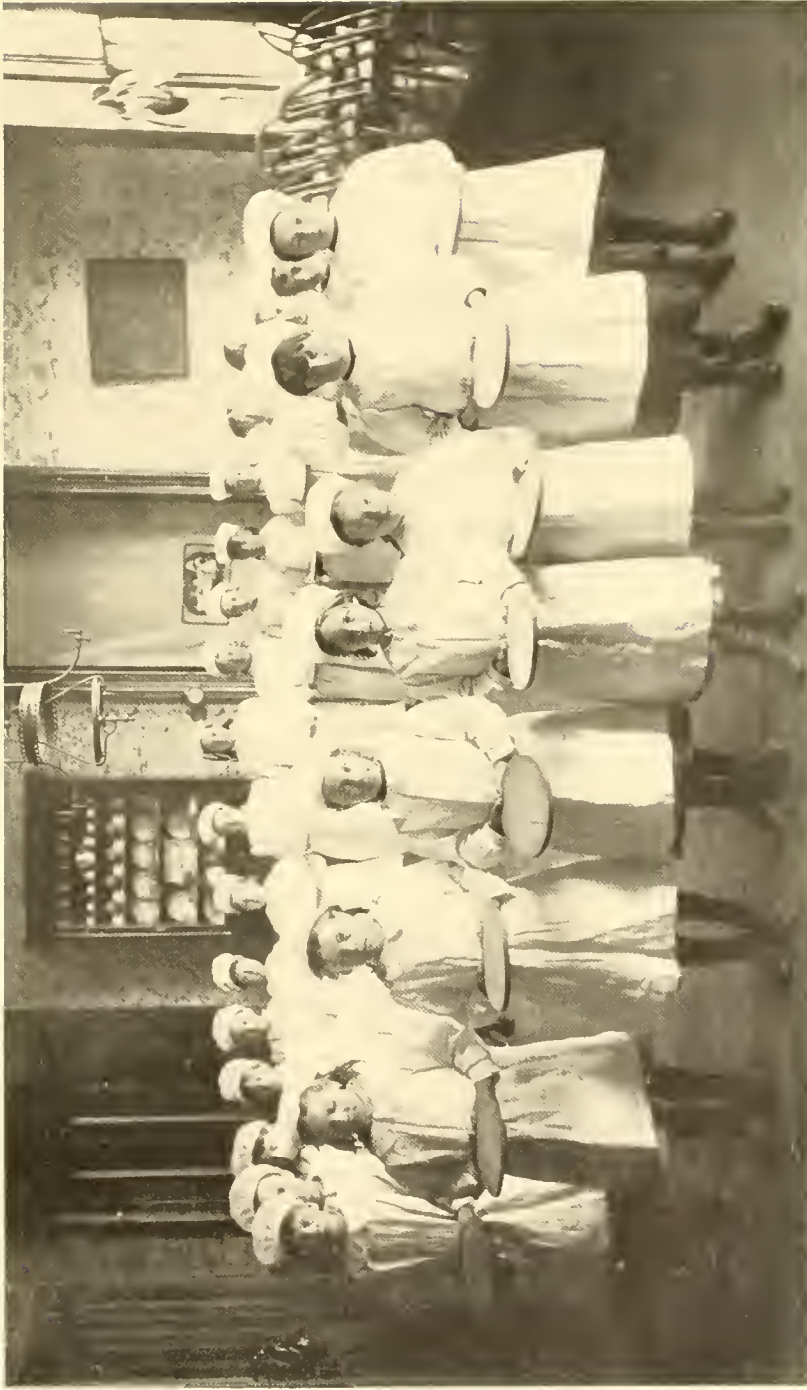
Class form in circle, with table-boards in hand. March round, singing the verse through twice. Then, at a decided chord on Piano, face outward like the picture, and sing the chorus. Each child being taught to bend from her waist, and so hold the tray low enough to be conveniently reached by the person to whom it is passed.

We're lit - tle wait-ing girls, just lit - tle wait-ing girls, We

wait on the ta - ble as well as we're a - ble, For lit - tle wait-ing girls. We

pass the tray like this, We pass the tray like that,

Try to hold it, al - ways hold it ver - y, ver - y flat.



"THIS GAME IS TO TEACH US TO PASS WITH A TRAY
WHEN WAITING ON TABLE, TO DO THE BEST WAY."

LITTLE WAITING GIRLS.

AIR "*Patience.*"

1.

We're little waiting girls, just little waiting girls,
We wait on the table as well as we are able,
For little waiting girls.

2.

To guests we pass things first, and to the family last.
First to the ladies and then to the gentlemen,
Things are always passed.

3.

To make a shocking noise is always very bad,
To knock a dish or drop a dish
Is very, very sad.

CHORUS.

We pass the tray like this, we pass the tray like that,
Try to hold it, always hold very, very flat.

SIXTH LESSON

Since the forming of cooking classes for children, this lesson has not been in much demand. The utensils are very expensive and the clay hard to keep. These utensils are only sent on special order. The songs and the rules given in the lessons are still used, however.

SUGGESTIONS ON SIXTH LESSON.

This lesson is a preparation for a cooking course which we hope all teachers will undertake. The Cooking Garden is arranged to supplement the Kitchen Garden work.

The clay should be in the form of a two-quart brick of ice-cream, on a board in front of the teacher. The children, marching with individual boards in hand by the teacher's table and securing their portion, march around and seat themselves in their places to music, as in other Kitchen Garden lessons.

(1) The teacher gathers hints for introduction to the clay from the Manual, then asks each child to make four little apples, which finished should have a stem and eye and be as much like apples—not like marbles—as possible.

Now tell what to do with apples when they come from grocery, what parts are thrown away, what to use.

(2) Now, by chords, select and hold up to view the pie-plate, rolling-pin, knife and fork, and all necessary utensils for making a pie, and place on the cover of the box, which should be laid on the further end of the box, cross-wise, forming a table, the individual board to be used as a pastry-board.

The clay cannot be rolled as thin as pie-crust. This must be explained, also that the pie-crust should be handled as little as possible. Calculations should be made to roll as nearly the size of the plate as possible.

Now proceed with lower crust. Then slice the apples into it and arrange as evenly as possible, then cover.

Describe different pies; mince-pies need to be firmly pressed together to prevent boiling out, and allow the children to ornament with fork, in their own taste, and at the end the teacher should show, for example, those which for every reason excel the others.

At later lessons, form and arrange turkeys and chickens, showing how to truss and pinion them for roasting. These, in addition to the butter-pats, biscuit, and different kinds of rolls, will make the children more competent when they actually cook.

This lesson is much enjoyed by the children. The occupation is closed by the moulding song. The knives and utensils are rubbed

with brown towels from the dish-washing lesson. The clay is gathered into a ball on the individual boards, and when boxes are packed and in order, the class rises and marches around to teacher's table, and the teacher then moulds the clay again into form, and it is put away in a wet towel for further use.

A wet towel and a dry one, hung side by side, when the children pass it, as they march to their seats, will take care of their hands, and the space is formed and chairs moved for games as in other lessons. The play, "Old Cook," is worth very little, but is loved by the children and teaches them not to be rude and noisy. The muffin song is fully described in the Manual and closes the lesson.

ORDER OF EXERCISES.

(March into Room. Facing Teacher, bow.)

RECITATION.

SONG.—“Pat-a-cake, pat-a-cake, baker’s man.”

OBJECT LESSON.—MOULDING. (FIRST PART.)

MOULDING SONG.—“Sing a song of sixpence.”

OBJECT LESSON.—MOULDING. (SECOND PART.)

SALT SONG.—“O dear, what can the matter be?”

MESSAGE GAME.

PLAY WITH MUFFIN RINGS.

WITH SONG.—“Silly old hen, to tell it so plain.”

RING PLAY.—OLD COOK.

WITH SONG.—“Three little girls, like birds in their nest.”

PLAY.—“Good manners for girls.”

I.

RECITATION.

The last Kitchen Garden lesson this year;
We've a great deal to thank you for, teachers dear,
For so kindly and patiently guiding us through;
So much we could never have learned without you.

We have had such a nice time every day,
With a rule in our work, and a rule in our play;
The duties thus taught us so sweetly in song,
Will live in our memories all our lives long.

And if our faces are cheerful and glad,
Think! but for this they might have been sad;
For to work when one has learned the way
Is almost turning work into play.

II.

PAT-A-CAKE SONG.





(With appropriate motions.)

Pat-a-cake, pat-a-cake, baker's man,
Now do I, master, as fast as I can ;
Roll it, and roll it, and mark it with T,
And toss it in the oven for you and for me.
Ha, ha, ha! you and me, moulding day, don't I love thee!

III.

MOULDING LESSON.

FIRST PART.

Q. How should you use the pats in making real butter balls?

A. They should be dipped first into warm water, then into cold.

Q. Of what use is the rolling-pin?

A. To roll biscuits, cookies, etc.

Q. How do you prevent its sticking to the dough?

A. By lightly rubbing it with flour.

Q. What should be done to the baking-pan?

A. It should be larded to prevent things from sticking.

Q. What should be done while using the biscuit and cookie cutter?

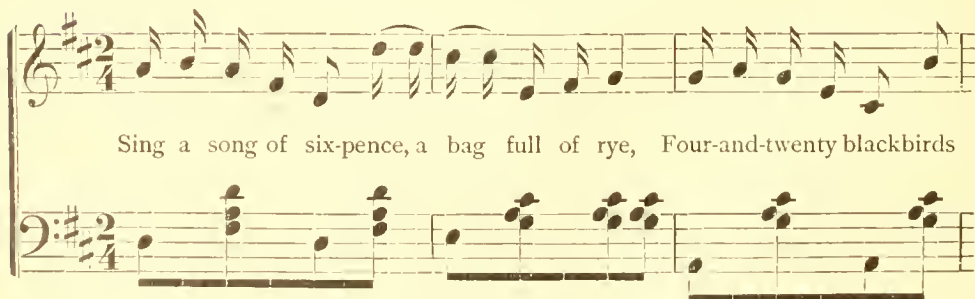
A. They should be often dipped in dry flour.

In making Pies, take, as nearly as possible, the amount of clay needed; then roll the crust and hold the plate over occasionally to see if it is rolled near the right size.

Show how the top crust should be laid on, and the edge ornamented with the fork.

IV.

MOULDING SONG.



Sing a song of six-pence, a bag full of rye, Four-and-twenty blackbirds

baked in a pie ; When the pie was opened the birds be-gan to sing ;

Was not that a dain - ty dish to set be - fore a king?

Sing a song of sixpence, a bag full of rye,
 Four-and-twenty blackbirds baked in a pie ;
 When the pie was opened, the birds began to sing ;
 Wasn't that a dainty dish to set before a king?

Little girls are learning how to mould the bread ;
 How to roll the cookies, just as teacher said ;
 How to hold the cutter, with the greatest care,
 Making all their moulding fit for anywhere.

Clay we use for batter, while we little know ;
 But as we get older and the wiser grow,
 Flour and meal you'll give us, for we've learned to-day
 How to mix and mould them, kneading with the clay.

V.

MOULDING LESSON.

SECOND PART.

Q. What do you learn from the moulding lesson?

A. How to handle different cooking materials.

Q. What kinds of dough should be much kneaded?

A. Bread, biscuit, and rolls.

Q. What part of the hand do you use in kneading bread?

A. The part near the wrist.

Explain why bread, rolls, and biscuit made with yeast need to be formed small, and placed a little apart that they may have room to rise, and those without yeast will be nearly the same size after baking as before.

That two loaves of bread baked in the same pan must be of the same size, to cook equally.

The biscuit and loaves of bread should be pricked to prevent leaving coarse holes and hollow spaces under the crust.

VI.

SALT SONG.

Oh, dear! what can the matter be? Dear! dear! what can the matter be?

Oh, dear! what can the mat - ter be? Cook has for - got - ten the

* Here begin second verse and go back to first part.

salt ... We need it in bread, and we need it in but-ter; When

boil-ing po-ta-toes we put it in wa-ter; We use it on meat, and we

use it in puddings; In - deed we can't cook with-out salt.

For the table we roll it, and pound it and sift it;
 For brine you need coarse salt, you scarcely can lift it;
 For cooking use finer, but to put on the table
 Get jars of the best British salt.
 Salt, salt must have a good savor,
 To give all our cooking its very best flavor;
 And girls who are careless of wrong and right doing,
 Are worthless as savorless salt.

VII.

MESSAGE GAME.

Place Kitchen Garden chairs (12) on opposite sides of the room. Class seated; leaving the space between the lines quite open; the teacher standing in the center between the seats of the two head-girls. As the game commences, the row of girls furthest from the music rise, and sing the verse, standing quietly, until the word *Go*, when they move forward, keeping step until they reach the other girls who are still sitting. At the first word of chorus that portion of class rise and stand until the end of the words. Then join hands with opposite partners and skip round the center to the same melody, singing *Tra la la*, and seating their partners. The teacher in meantime having removed a chair from both lines, the last couple will be left without seats. They skip directly through the center to the teacher, who gives them some message or errand, and thus the game continues.

MESSAGE SONG.

The musical score is written for two systems, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 6/8. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment using whole and half notes.

System 1:
 Treble staff: Now we are learning a message to take, And when we go make
 Bass staff: (Accompaniment)

System 2:
 Treble staff: no mis - take, And keep our mem - 'ry wide a - wake, When
 Bass staff: (Accompaniment)

CHORUS.

we go on an er - rand. Stand, when you are spok - en to,
 And wait to hear the message through, And when you start know
 what to do, When you go on an er - rand.

Now we are learning a message to take,
 And when we go make no mistake,
 And keep our memory wide awake,
 When we go on an errand.

CHORUS.—Stand, when you are spoken to,
 And wait to hear the message through,
 And when you start know what to do,
 When you go on an errand.

When sent to search in every nook,
 Or to get a paper or a book,
 Learn thoroughly for a thing to look,
 When you go on an errand.

CHORUS.—Stand, when you are, etc.

VIII.

MUFFIN-RING PLAY.

Class form in a ring. Each little girl presented with a muffin-ring. At a chord they turn to the right. Second chord, form into couples, and skipping to the music of a lively galop, come up in three lines, partners facing each other, taking hold of both rings; proceed with the ring exercise, as seen in any gymnasium. The following song is sung between each exercise :

MUFFIN SONG.

Sil - ly old hen, to tell it so plain, You've laid a new egg and you

feel ve - ry vain; Lit - tle bright eyes, look sharp in the hay, We

want some fresh eggs for our muf - fins to - day; Lit-tle bright eyes, look

sharp in the hay, We want some fresh eggs for our muffins to-day.

Silly old hen, to tell it so plain,
 You've laid a new egg, and you feel very vain;
 Little bright eyes, look sharp in the hay,
 We want some fresh eggs for our muffins to-day.

Rings over head.

Plump little hands, you wash them all clean,
 And roll up your sleeves till your elbows are seen;
 Then in a large apron all cooks should be dressed,
 And now you are ready to learn all the rest.

Turn.

Back to back, and rings over head.

Turn.

With flour sifted light, salt, milk and yeast,
 You leave them all night; oh! what a great feast!
 They must stand near the fire, all covered up tight,
 With a cloth that is dainty, and snowy, and white.

Step forward four times, with the rings lifted, and backward four times.

Then when morning comes you beat light the eggs,
 And mix with the batter; oh! mix from the dregs;
 Then into the hot rings you pour them with care;
 If browned to a turn, what with them can compare?

Step forward and back, raising rings, alternately.

Now you and the hen have done what you could,
 And made us a breakfast so light and so good;
 But chick's lost her eggs, we've all had our fill;
 Now don't you wish, chickie, that you had kept still?

Right feet meet four times; left four; see-saw, with rings. Then in first position with the feet; turn the rings.

IX.

RING PLAY.

Class form a circle, three little girls in the centre. One little girl in the corner, outside the ring. The three children in the centre imitate mixing bread, while the class sing the following song:

OLD COOK.

Three lit - tle girls, like birds in their nest, They try to do their ve - ry best, All

mix - ing bread in one big tray ; The old cook came, and they all ran a - way.

Three little girls, like birds in their nest,
 They try to do their very best,
 All mixing bread in one big tray ;
 The old cook came, and they all ran away.

At the words "ran away" the three in the centre run to the outside of the ring, the cook follows them, and the one she catches becomes the cook ; and thus the play continues.

X.

GOOD MANNERS FOR GIRLS.

Class stand in line, and at the *Tra la la* march to a seat at short distance. Rise and sit as the words suggest. At the last verse march out and in some convenient door, the first girl holding it open and closing it by the knob, after the class retire.

Allegro.

Come a - way, don't de - lay, we be - gin our

work to - day ; Learn to do some things new, and the old re - view.

We must move with light - est step, we must speak more gen - tly yet ;

Make our bow, we know how, as we march a - way.



Take your seat, now repeat, rules that surely will defeat
 Those who say that the day of courtesy is o'er ;
 All the girls that sit here know, when addressed they should rise, so
 Quiet stand, with folded hand, when they're spoken to.
 Tra la la.

Voices low, where'er they go, always well-bred people show ;
 Those who loudly laugh and talk will often meet rebuke.
 " Strange those people can't conceal all they know and all they feel,"
 One can read in every look like an open book.
 Tra la la.

If you're wise, always rise, older friends you surely prize,
 When they come to your home, stand till they sit down.
 Then you, too, may seated be. Never, never cross the knee—
 Let your feet nearly meet, then approved you'll be.
 Tra la la.

One thing more, hold the door, while your friend goes through before,
 Catch it then by the knob, never let it slam.
 All these little things may be, but small slips begin the tree ;
 And you and I both will try to set our standard high.
 Tra la la.

SUPPLEMENTARY SONGS



AT THE CLOSE OF THIS GAME, MEANT TO HELP US STEP *light*,
WE WILL BID YOU GOOD-BYE, AND PASS OUT OF SIGHT.

I.
SCHOOL TIME.

There is a time to come to school, 'Tis when the bell is ring - ing ; There

The first system of musical notation for 'SCHOOL TIME.' It consists of a treble and a bass staff in 2/4 time. The treble staff contains a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment using chords and moving lines.

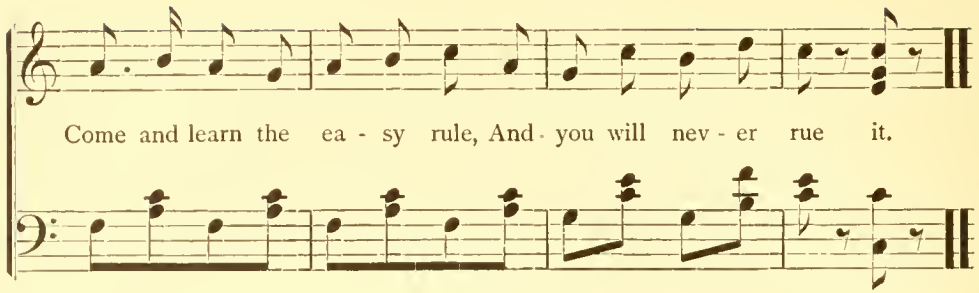
is a time to learn to work, And that's the time for sing - ing.

The second system of musical notation continues the melody and accompaniment from the first system, ending with a final chord in the bass staff.

CHORUS.

Come to the Kitch - en School, Come and learn to do it,

The chorus section of the musical notation, featuring a new melody in the treble staff and a corresponding accompaniment in the bass staff.



Come and learn the ea - sy rule, And you will nev - er rue it.

There is a time to come to school,
 'Tis when the bell is ringing;
 There is a time to learn to work,
 And that's the time for singing.

CHORUS.—Come to the Kitchen School,
 Come and learn to do it,
 Come and learn the easy rule,
 And you will never rue it.

There is a time to sweep a room,
 A time for washing dishes;
 It need not be a time of gloom,
 Unless a body wishes.—CHORUS.

There is a time to labor hard,
 The seeds of knowledge sowing,
 There is a time for everything,
 And now's the time for going.—CHORUS.

III.

MULBERRY BUSH.

All around the mul-berry bush, Mul-berry bush, mul-berry bush ;

All around the mul-berry bush, So ear - ly Mon - day morn - ing.

All around the mulberry bush,
Mulberry bush, mulberry bush;
All around the mulberry bush,
So early Monday morning.

This is the way we wash our clothes,
Wash our clothes, wash our clothes ;
This is the way we wash our clothes,
So early Monday morning.

This is the way we sprinkle our clothes,
Sprinkle our clothes, sprinkle our clothes ;
This is the way we sprinkle our clothes,
So early in the morning.

This is the way we iron our clothes, etc.
So early in the morning.

This is the way we sweep our room, etc.
So early in the morning.

This is the way we scrub our floors, etc.
So early in the morning.

This is the way we go to church, etc.
So early Sunday morning.

IV.

COME TO THE KITCHEN SCHOOL.

Oh, come to the Kitch-en School, And learn to work a -

The first line of music is in 6/8 time. The treble staff contains the melody, and the bass staff contains a simple accompaniment of eighth notes. The lyrics are written below the treble staff.

- way! Oh, come to the Kitch-en School, And join your work with

The second line of music continues the melody and accompaniment from the first line. The lyrics are written below the treble staff.

play! A - round us, a - bove us, Pure sym - pa - thy

floats, And voi - ces that love us Re - peat the soft notes.

Oh! come to the Kitch - en School, And learn to work a -

- way!... Oh, come to the Kitch-en School, And join your work with

play; A - round us, a - bove us, Pure sym - pa - thy
floats, And voi - ces that love us Re - peat the soft notes.

Oh, come to the Kitchen School,
And learn to work away!
Oh, come to the Kitchen School,
And join your work with play!
Around us, above us,
Pure sympathy floats,
And voices that love us
Repeat the soft notes.
Oh, come to the Kitchen School, etc.

Learn in your early days
To act a noble part,
And in all your works and ways
To do with all your heart;
Then you'll always be cheerful,
Your consciences free,
And even the tearful
Have a kind word for thee.
Oh, come to the Kitchen School, etc.

PROGRAMME
FOR
PUBLIC EXHIBITION.
ILLUSTRATING THE ENTIRE COURSE.

MARCH.

First Chord, Piano.—Face teacher

SONG :—" *When I was very little.*"

Second Chord.—Turn back to teacher. March to seats. Remain standing.

Third Chord.—Take seats.

First Chord.—Small box to left.

Second Chord.—Large box to right.

Third Chord.—Cover off small box.

Fourth Chord.—Cover off large box.

Fifth Chord.—Box under board.

QUESTIONS ABOUT LAYING CLOTH

Sixth Chord.—Lay table-cloth.

SONG :—" *Poor little maiden.*"

Set tables.

QUESTIONS—EXPLANATION.

SONG :—" *See the cook in kitchen.*"

Arrange dishes for washing.

First Chord.—Head girl rise. March for dish-pans. Return to seats.

Second Chord.—Take seats.

EXPLANATION.

SONG :—" *Washing dishes.*"

Wash dishes.

First Chord.—Cover on small box.*Second Chord.*—Pan on box.*Third Chord.*—Large box top of board.*Fourth Chord.*—Fill large box.*Fifth Chord.*—Cover on large box.*Sixth Chord.*—Pan and box and board.

QUESTIONS ON WOOD LESSON.

SONG :—" *Wood.*"

QUESTIONS ON PAPER FOLDING.

SONG :—" *Folding.*"*Chord.*—Rise. March with boards. Get tubs.

QUESTIONS ON WASHING.

Sort clothes.

SONG ON WASHING.

First Chord.—Hang clothes.*Second Chord.*—Rise. March away with tubs. Back with brushes.

SCRUBBING SONG.

QUESTIONS.—BED-MAKING.

SONG ON BED-MAKING.

BED-MAKING TO PIANO ACCOMPANIMENT.

BED-MAKING RHYME.

What do you learn pricking?

PRICKING SONG.

QUESTIONS ON PRICKING.

SONG :—" *Soap and Sand.*"

First Chord.—Rise. March for moulding toys.

Second Chord.—Be seated.

Third Chord.—Box off.

Fourth Chord.—Cover off.

Fifth Chord.—Toys out.

What do you learn in moulding?

SONG:—"Pat-a-cake, pat-a-cake."

QUESTIONS ON MOULDING.

SONG ON MOULDING.

First Chord.—Put up toys.

Second Chord.—On cover.

Third Chord.—Rise. March away with toys. Get little sweeping things.

What things are necessary to sweep a room properly?

What is a broom made of?

How should a broom be held?

How put away?

What is a whisk broom for?

What is the hair brush made of?

Where do the best bristles come from?

Of what must you take care in washing it?

What is the feather duster made of?

For what must you use it?

Must you use it on the outside of windows and doors? Why?

What is the cloth for?

In sweeping down stairs, how must you hold the dust-pan?

When can a room be perfectly clean and yet uninviting?

March away with chairs. Tables moved. March back from ring.

First Chord.—Turn to right.

Second Chord.—Two and two. Skip for brooms.

BROOM EXERCISES.

SONG:—"Broom Brigade."

PLAY WITH SONG:—"Waiting on Door." (two verses).

First Chord.—Turn to right.

Second Chord.—Two and two.

First verse of "Clothes Line Song."

Skip for ropes.

CLOTHES LINE EXERCISE.

Last verse of Song.

Leave rope and get rings.

First Chord.—Drop left hand.

Second Chord.—Turn to right.

Third Chord.—Two and two. Skip in three lines.

MUFFIN-RING SONG AND EXERCISE.

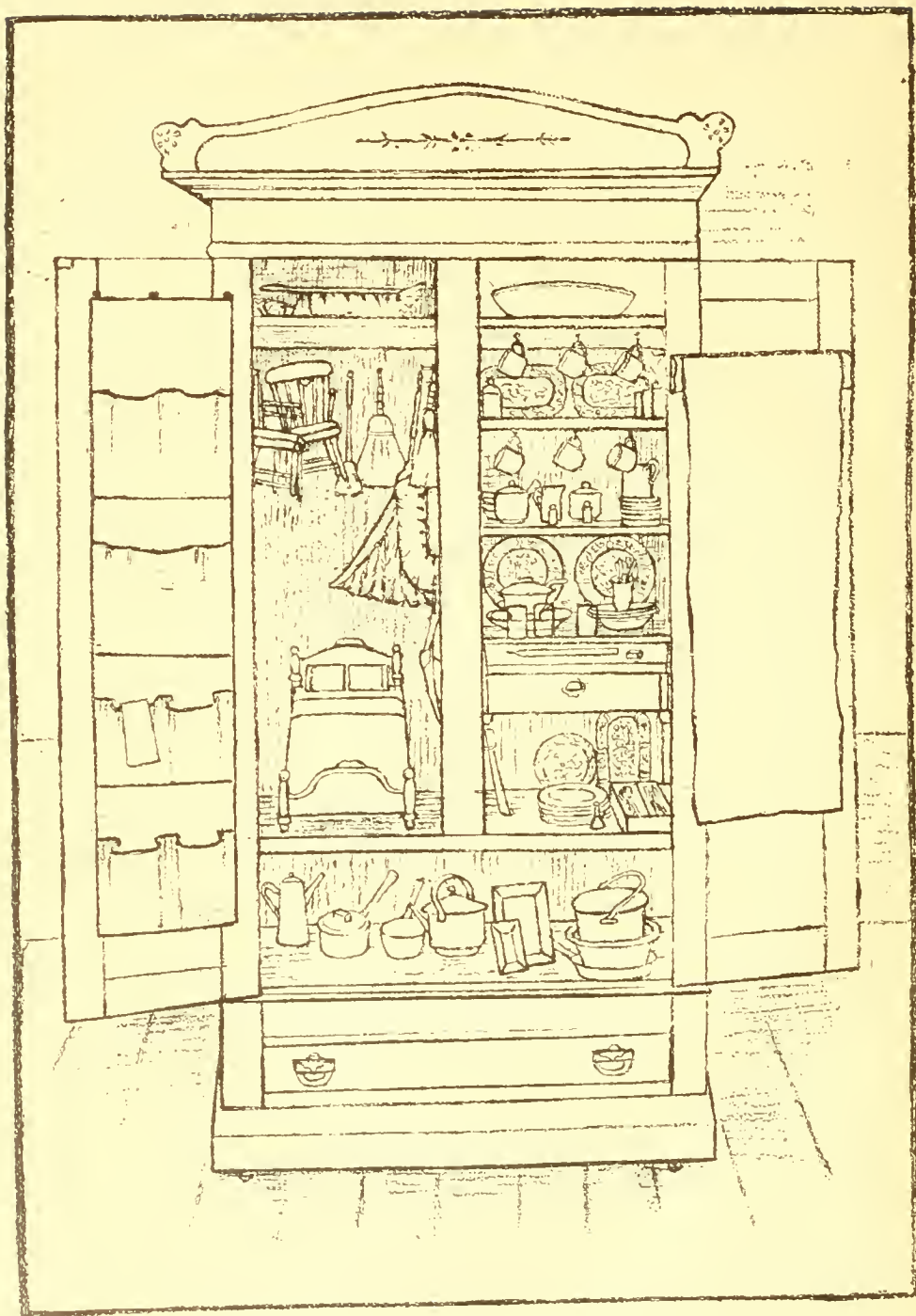
RECITATION.

March out.

Our play is done, our work is o'er,
 Our things are in their places,
 Now to our homes we'll quickly run,
 With happy hearts and faces.
 Good bye!



SIX LESSONS
IN
PROGRESSIVE HOUSEWORK
FOR
OLDER PEOPLE



PROGRESSIVE HOUSEKEEPING CABINET

LESSONS IN PROGRESSIVE HOUSEWORK.

As taught by Miss Emily Huntington, Superintendent of the New York Cooking School.

Whoever teaches these lessons should introduce them by a short talk upon the influence of women in a home, assuming that the girls are coming to an age when they will marry young men in their own walks of life, who are just as anxious to have as nice refined homes as they can afford, and lead up the talk to supposing that some of them are engaged and soon to be married. Suggest that housekeeping by themselves is far wiser and happier than boarding with people who would interfere perhaps and criticise. If their means allow of but two rooms, suggest that the locality of a respectable people is most important. Suggest the difference between the class of people who come in the neighborhood of a lager beer saloon and those who come to a church. Also speak of light and outside air, the top of the house preferable, even at the expense of going up long flights of stairs. Then ask when the rooms are found what is the first article of furniture they should put into them. Of course it is a stove to heat the water for cleaning, for they would not accept cleaning done by the last tenants. On this ground, that they are arranging a little home for themselves and learning how to conduct it economically and yet as nicely as their means will allow, the whole lessons are based, and each evening should begin with a talk which will lead up to the actual hand work that the pupils will do in accordance with the teacher's direction gathered from the teacher's key.

THESE lessons in progressive housework can be taught in any large kitchen or room where there is a cooking stove and a closet to keep the utensils. The lessons are arranged for Girls' Clubs and Friendly Societies, and are intended for young women who have had no opportunity to gain the knowledge necessary to the comfort of a wholesome and happy home.

OUTLINE OF LESSONS.

1. Cleaning in general.
2. Cleaning (continued).
3. Care of kitchen utensils.
4. Setting and serving family table.
5. Bedroom work.
6. Order and arrangement of housework and light upholstery.

LESSON FIRST.

CLEANING IN GENERAL.

Blackboard List.

Sweeping and dusting an empty room.
Washing paint and windows.
Blackening stove.
Making fire.
Scrubbing floors.

Arrangement of Class.

Class seated on one side of room.

Teacher opposite.
Blackboard in full sight.
Table holding working utensils near.

Articles Needed in Lesson First.

Brooms, dustpan.
Wisp broom.
Bristle brushes.
Feather dusters.
Stove brush.
Blackening saucer.
Scrubbing brushes.
Small scrub brush.
Pails, boards.
Paper and shavings.
Kindling wood and coal.

Cloths.

Flannels for paint.
Chamois or flannel for windows.
Cotton flannel for scrub cloths.
Cheese cloth dusters.
Sweeping caps.
Gingham and flannel aprons.

Order of Workers.

Two students clean the blinds.
Two brush down walls.
Two wash window paint.
Two wash all other paint.
Two wash windows.
Two scrub table.
Scrub floor.
Arrange the fire.
Blacken the stove.

TEACHER'S KEY.

Brushing Blinds.

Open windows from the top.

Stand on paper or cloth on the sill and brush blinds inside and out with bristle brush.

Stand on floor to do lower parts.

Fasten the blinds back and close the windows.

Cleaning Walls.

Cover a broom with a cloth and wipe down woodwork and wall in straight lines, pressing hard.

If the cloths become very much soiled, they must be shaken or turned or a fresh one substituted.

Washing Windows.

Brush all the sashes with a small wisp broom.

Wipe the windows hard with a dry cloth.

Wash sashes with a cloth dipped in warm water.

Have clean water to wash glass; never use soap.

Use a few drops of ammonia in water. Wring out the cloth hard and wash one pane at a time, and dry immediately with dry cloth.

Polish with tissue or crumpled newspaper.

Sweeping.

Raise the shades.

Sweep with windows closed.

Commencing at corners and edges, sweep towards the centre.

Sweep with short strokes, holding broom close to the floor.

In sweeping stairs, sweep into dust-pan, held under every stair.

Sweep sick room, with cloth on broom if floor is bare, or wring out cloths in another room and bring in, in pails, and rub carpet first with one and then another rapidly and quietly.

Dusting.

When the dust is settled, open the windows.

Use feather duster to dust all pictures and ornaments beyond reach.

Brush upholstered furniture with clean wisp broom.

Use cheese cloth dusters, which must be frequently shaken out of the window.

Washing Paint.

Set pail on a bit of carpet or thick cloth, so it will leave no mark. Use woolen cloths.

If new cloth hem or overcast edges. A little soda or ammonia in the water helps.

Finger marks can be taken off with powdered chalk, sprinkled on a cloth which must be flannel.

Never use soap on white or very light paint.

On hard wood use good soap, and change the water very often, and rub up and down, washing off the soapy lather with the flannel rinsed out in the water.

Follow with a dry cloth.

Wiping dry and using clean water prevents the smeary look sometimes seen on paint.

LESSON SECOND.

Articles Needed.

Paper and shavings.

Coal.

Kindling wood.

Blackening.

Saucer.

Stove brush.

Cloths for stove.

Kitchen knife.

Pails.

Scrubbing brushes.

Soap.

Scrubbing cloths.

Blackboard List.

Laying the fire.

Blackening stove.

Scrubbing floor.

TEACHER'S KEY.

Laying the Fire.

Before retiring have kindlings ready for morning fire.

Cover the stove and close dampers; then turn over the grate gently.

When the dust ceases to rise, remove the cinders and ashes, to be sifted later.

Brush inside of covers and grate, and around flues, removing soot, etc.

Place rolls of crumpled paper or shavings close in front of the fire-box.

Lay on some light sticks, crossing them.

Let some rest upon the side of the grate, so that they do not press upon the papers.

Let there be enough wood to come to the top of the bricks.

Replace the covers.

Blacking Stove.

Wash the stove all over with clean warm water.

Mix the blacking according to the directions on wrapper.

If the stove is greasy, wash it with strong suds and soda over night.

A little sugar or molasses in the mixing will make blacking adhere.

If the pipe needs blacking, begin with that.

Rub blacking only on the top, taking pains to daub into the corners.

Begin to polish at dryest parts; brush vigorously till every part shines. Dull spots will rust.

Open the draughts and light the fire. When the wood is burning thoroughly, throw on gently enough coal to just cover the wood; too much coal smothers the fire; a few coals leave room for a draught.

Throw on more when these are nearly burned, and during the day burn cinders saved from sifting ashes.

Do not lift full coal hod, but put coal on with small shovel.

To renew a fire in a sick room, fill paper bags with coal in another room and lay on fire.

A freshly built fire is the best for baking.

When a hot fire is not needed, close the draughts to save the coal, but do not forget to keep watch of it.

Scrubbing Floor.

Scrub with brush, hot water and soap, and dry off with a cloth, changing the water often.

Brush in the grain of the wood, and back away from the place you are scrubbing, leaving a dry place between the knees and the wet place at least a quarter of a yard wide.

LESSON THIRD.

CARE OF KITCHEN UTENSILS AND SCOURING.

Blackboard List.

Kettles and kettle closet.

Washing of kitchen dishes.

Towels, holders and aprons.

Refrigerator.

Sink, boiler and faucets.

Arrangement for Class.

Plenty of hot water.

Table on which to work.

Wood, tin, iron and crockery on another table to be collected.

Articles Needed.

Teakettle.

Dish pan.

Rinsing pan.

Dishcloth.

Chain dishcloth.

Mixing bowl.

Wooden bowl.

Boards.

Soap, sapolio.

Soda, sand.

Wire toaster.

Kitchen knives.

Three towels.

Bath brick.

Small scrub brush.

Pail.

Sink tray.

Tin coffeepot.

Roasting pan.
 Iron frying-pan.
 Iron porcelain-lined saucepan.

TEACHER'S KEY.

Have girls collect dishes and arrange in the following order for washing: woodenware, crockery, tin, ironware and cutlery and copper.

Rule. Wash cleanest things first.

Scouring Wood.

Wet a soft cloth in hot soapsuds and with more soap and a little sand scour the wood with the grain.

Wood will absorb strong flavors, which wood ashes, in place of sand, will remove.

Cold water and sand should be used on grease spots, as hot water spreads the grease.

Rinse well and dry with a cloth and place in the fresh air, not by the stove to warp and crack.

Scouring Tin.

Wet soft cloth in soapsuds and sand, or sapolio, and rub briskly. Rinse in hot water and wipe with a dry towel, and place near the stove to prevent rusting.

Scouring Iron.

Put in clean hot suds a small piece of washing soda, and wash vessel with chain dishcloth, using a skewer and dishcloth for corners; use small scrub brush kept for the purpose for the outside. Dry with a soft towel and place near the fire before putting away. Porcelain-lined utensils should be scoured with a cloth and sapolio, or soap and sand.

Knives can be kept bright by rubbing on a board covered with bath brick. A raw potato cut in two and dipped into the brick will rub off stains.

Use a hot knife for cutting bread or cake.

Do not use a knife that you desire to be kept, around the stove, as heat destroys the temper.

Towels, Holders and Aprons.

The hand towel should be pinned on the roller so it will not turn, and wipe the hands on the under side, leaving the upper as a cover for the soiled part. When it becomes soiled, readjust, and soon put on clean one. Use soft crash towels for all kitchen dishes. Large salt bags bought at the grocers can be hemmed for hand towels.

Pieces of unbleached cotton, about a yard long, make good towels for handling things about the stove, and can be washed and ironed as thick holders could not.

Blue and white aprons wear the best for kitchen use.

A flannel apron with a deep hem to scrub floors in is very nice. A cleaning apron with deep pockets to hold cloths and polishing materials is a great convenience. A white apron for clean work.

Refrigerator.

Wash and dry a refrigerator frequently, and keep pieces of charcoal in the corners. Place the ice on slats of wood, or wooden racks, which must be washed and dried and aired occasionally. Put borax in the water in which you wash the refrigerator. If you have not separate compartments, keep the butter in a covered dish, and milk in glass jar or bottle. Put fish in a tight tin pail set in a pan with ice rather than in the refrigerator.

Washing Towels.

Rinse out the dish pan and put in clean hot suds and wash all the glass towels, then the brown towels, dish cloth and mop. Rinse in clean, hot water and hang if possible in the air to dry. Wash and dry dish pan.

Sink.

Have a good strainer on the sink, and take up with a sink strainer all the refuse that does not pass through.

Wash the whole sink with a cloth and hot suds. To clean the pipes pour

down a very hot solution of washing soda occasionally. Lime spoils the pipes.

Prepare the soda in an old stew pan or pot; one quart of soda to four quarts of boiling water, stirred with a stick and turned into the pipes boiling hot.

Never pour boiling water down a frozen pipe; cold water and salt will not hurt it.

Copper Boiler and Faucets.

These should be cleaned with a flannel wet with oxalic acid, or vinegar and salt.

When the boiler is nearly cold it should be rubbed up and down, and polished with dry flannel or chamois.

Pails.
Ammonia.
Small brush.
White paper for shelves.
Tablecloth.
Six soup plates.
Pudding dish.
Six knives and forks.
Six tablespoons.
Carving knife and fork.
Soup tureen.
Sugar bowl.
Salt and peppers.
Butter dish.
Dish pan.
Soap.
Dish mop.
Whiting.
Flannels and chamois.
Sheet brown paper.

LESSON FOURTH.

TABLE SETTING AND SERVING.

Blackboard List.

Family breakfast table.
Waiting on table.
Family dinner table.
Washing china.
Cleaning silver.

Arrangement for Class.

Empty table ready to set. Dining-room chairs. Side table with dishes, etc.

Articles Needed.

One small tray.
Scissors.
Six napkins.
Six dinner dishes.
Six tumblers.
Twelve teaspoons.
Meat platter.
Two vegetable dishes.
Coffeepot.
Milk and water pitchers.
Butter plates.
Butter knife.
Rinsing pan.
Towels.

TEACHER'S KEY.

Have shelves and drawer of china closet covered with paper.

Family table set as follows for breakfast: Tablecloth laid, knives, forks, glasses and napkins carried on small tray, finishing one place at a time, cups and saucers in front of the mother, and coffeepot, milk pitcher, sugar bowl and glass for teaspoons, bread plate, butter dish and knife, vegetable dish at side.

Platter in front of the father.

Class sit and serve each other.

Clear the table.

Arrange the dinner table.

First Course.

At each place, knife, fork, glass, butter plate, napkin, soup spoon and piece of bread placed on last, with a fork.

Soup before the lady of the house, with plates and ladle.

Clear first course.

Second Course.

Remove soup plates and spoons and soup tureen.

Put on plates and vegetable dishes.

Platter in front of the man of the house.

Vegetable dishes in front of the mother or older members of the family.

Clear second course.

Remove plates with knives and forks, a plate in each hand; never pile together.

Butter plates and small articles gathered and removed on tray, picking up pieces of bread with a fork.

Crumb table. Use napkin and plate, or brush and tray.

Third Course.

Bring on pudding, placing in front of some one else if tea is served by the lady of the house.

Clearing Table.

First set chairs back from table; remove dishes.

Brush up crumbs.

Fold cloth in the same creases.

Arrange dishes for washing.

Dish pan for hot suds and rinsing pan. Glasses first, cups and saucers, silver, pitchers, plates and other dishes.

Washing Dishes.

Make hot suds by stirring the water with a piece of soap on a fork. Roll the glasses in the suds, polish with a fine towel, and place them on a tray to put away. Handle with a towel. The same with the silver, dropping it from the towel to a plate.

Use the dish mop or cloth for everything but the glasses.

Handle with brown towel in the same way. Finish by washing towels and dish pan.

Suggestions.

Colored doilies under each plate, instead of the tablecloth, or to protect it at children's places.

The lady of the house rises first from the table.

A regular time for a meal and all assembling is important as often as it is practicable.

Spread small piece of bread at a

time, and do it on plate instead of on cloth or hand. Lay knife and fork together across plate when finished, and teaspoon in saucer of cup.

Cleaning Silver.

Lay large piece of paper on table. Mix whiting or powdered chalk in saucer with water and a few drops of ammonia or alcohol to the thickness of cream. With sponge or small cloth smear the articles, then with a dry flannel rub hard, beginning with the driest article.

Polish with dry flannel or chamois, or pieces of old kid gloves. Rub powder out of creases with a soft brush. Table salt rubbed on silver will remove egg stains.

LESSON FIFTH.

BEDROOM WORK.

Blackboard List.

Making and care of beds, cleaning of bedroom, invalid's bed.

Arrangement of Class.

Toy bed and two chairs on a table.
Bed clothes ready to put on.

Articles Needed.

Bedstead.
Pillows.
Two chairs.
Blankets.
Mattress.
Bolster case.
Bed stick.
Spread.
Bolster.
Pillow cases.
Sheets.

TEACHER'S KEY.

Show how mattress can be made with flat seams on the edges, that will not hold dust, as made in Germany. How it can be made in two pieces, one a perfect square, to wear better, and to turn more easily.

Speak of the hemming of the sheets

and the cutting apart and binding of blankets.

Have pupils put on cases to bolster and pillows.

Explain how a mattress can be protected by a cover, which can be easily washed and ironed.

Explain the use of bed stick to smooth wrinkles on the far off side.

How a bed is made.

Have pupils make it. Show how to air it.

Rules for Weekly Cleaning of Bedroom.

Brush the mattresses, then the spring bed and bedstead. Make up the bed and cover it.

Dust ornaments and small furniture and remove from the room. Brush or wipe all furniture to be left, and cover with sweeping sheets.

Brush curtains and put in calico bag.

Dust with the tall feather duster.

Brush around the edges of carpet and heavy furniture with wisp broom. Sweep the room.

Wash the hearth, the baseboard, doors and shutters. Clean the washstand and dust generally.

Open windows top and bottom, to air.

Wash windows, glass globes and mirrors.

Put ornaments and furniture back into place.

Question: How should a room look when properly cleaned?

Changing Invalid's Sheets.

Roll the lower sheet lengthwise of the bed, up close to the patient. Lay the clean sheet, rolled in the same way, close beside it, and work the rolls under the person, drawing away the soiled sheet.

Upper Sheet.

Lay upper sheet with the blankets, and place over the bed clothes already on the patient. Tuck firmly in at one side of the bedstead, and draw out the clothes not needed from the foot of the bed.

Cleansing of Bedstead.

Take a bedstead apart and wash it thoroughly, then paint it with a strong solution of corrosive sublimate in February or March. Should trouble appear, cleanse in the same way, painting rough places in slats or bedstead, to fill up the cracks, and watch daily. Cracks about the baseboard near bed should be filled with plaster of Paris.

To Sweep Invalid's Room.

A bare floor or matting should be swept with a broom, covered with a coarse linen bag. For a carpet, have a pail filled with coarse towels rung out in water, and wipe the carpet rapidly.

To Replenish Fire in Invalid's Room.

Take into the room a basket with paper bags filled with coal and lay them gently on the fire.

Ventilating the Room.

Open the window and close it upon a board about a finger's length in width, allowing the air to come in at the open space at the top. A flannel cloth tacked on the window sill and window sash will let the air in without blowing on the patient.

An umbrella placed between air or light and patient will prove a comfort.

LESSON SIXTH.

DAILY WORK AND LIGHT UP- HOLSTERY.

Blackboard List.

Winter work.

Light upholstery.

Summer work.

Bills of fare.

Articles Needed.

Hammer and tacks.

Moss.

Upholsterer's needle.

Muslin.

Small wooden box.
Webbing.
Twine.
Leather or cloth.
Scissors.
Toy chair and table.

TEACHER'S KEY.

It is desirable to have a regular order of work; no family is well brought up without it. Many little things help to make things smooth.

Let us begin our day in the evening; the children are in bed, mother must soon retire, and if breakfast is provided for, her sleep will be sweeter and the next day more comfortable for all the family. Putting to rights the dining-room will greatly help. Then looking over any meat that will do for breakfast, cold meat cut thin across the grain and laid orderly upon a platter is appetizing on a hot morning.

A hash of fresh meat cut free from gristle and chopped fine, with a little flour and salt, shaken in while chopping, may be put in a bowl and covered with a plate, ready for the morning.

Potatoes left soaking in water, even if not pared, will be improved.

Have kindlings and coal all ready for the fire, leaving the blacking soaking, and drop the grate of stove if the fire is not needed.

When you rise, throw off all the bed clothes, wash and partly dress, then rouse children and teach and help them to dress while you finish dressing, open windows, carry away soiled water, lay fire, blacken stove, fill the kettle, light the fire, brush up hearth, sweep out kitchen and get breakfast.

It is important to teach a family to sit down at every meal, particularly breakfast, at the same time, also to give thanks and to ask to be excused if any one has to leave before the meal is over.

When finished put away butter,

milk and all food, and if impossible to wash dishes at once, scrape them neatly and leave them soaking in water. In hot weather a house-keeper may in this way leave a neat kitchen, with the sun closed out, while she goes to market or makes the beds.

A corned beef hash, or any salt meat, can be made one-third meat and two-thirds potato, but a fresh meat hash is better all meat.

Save soap grease for soft soap. The following is a recipe that will make no odor in the house:

Dissolve three pounds of potash in three quarts of water. Put the potash in a lump in an old saucepan, pour the boiling water on it, set it on the stove and let it dissolve. It may take several hours. Stir it occasionally with a stick. Put three pounds of clean fat in a tub or small barrel. When the potash is dissolved pour it on the fat. Stir well and leave it.

The next day pour at least a gallon of boiling water to this, stirring thoroughly. Do this every morning until the soap and water when cold looks like a stiff jelly, and loses every appearance of grease. The soap will be ready for use in about nine days.

Light Upholstery.

A woman can make many comfortable pretty additions to her furniture if she learns how to do light upholstery. A shoe box covered with a pretty chintz, the hinges made of leather or stiff cloth, is a great convenience, and if nicely stuffed will make a good seat. The seat of an old chair can be replaced by nailing strips of webbing across and interlacing them, and then with twine and a crooked needle fastening the moss or hair. After the cover is tacked on, the edges can be covered with gimp, pasted on with fish glue. Pretty dressing tables can be made of packing boxes with a flounce of chintz.

STARCHING.

The starch rule in the first lessons can be followed, only the starch should be strained through a cheese-cloth and may be used hot or cold, but the hotter the starch is the better it will iron, and the stiffer it will be. For ladies' garments there should be no starch in waistbands. This is so important that at large laundries the bands of all starched garments are re-washed after starching.

Shirt bosoms, collars and cuffs, and wristbands are the only parts of men's garments to be starched. These at a laundry are laid on a firm table covered lightly with a piece of unbleached muslin, and the starch applied with the hand, thoroughly rubbed in, and hung to dry. Ladies' garments are simply dipped into the starch and then wrung out.

SPRINKLING AND FOLDING.

Household linen, and all unstarched articles, sheets, pillow-cases, etc., are folded right side out, sprinkled lightly, rolled up tightly, and packed in a basket.

Table linen is folded carefully, and made more damp than the muslin articles, also rolled tightly.

Starched clothing, wearing apparel, is folded, sprinkled quite damp, and rolled up in cloth. Separate collars and cuffs should be laid in a dampened sheet or cloth, the whole rolled up and placed under a heavy weight, if possible, for an hour before ironing.

The collars and cuffs should not be piled one upon another, but laid singly over half the dampened cloth, then the other half laid over, and folded in a roll, which will keep them straight and flat.

IRONING LESSON.

BLACKBOARD LIST

For Class Work.

- 5 flat-irons for every 2 pupils.
- 2 holders for each pupil.
- 1 flat-iron rest for each pupil.
- 1 wiper for each pupil.
- $\frac{1}{4}$ yd. flannel for each pupil (for embroidery).
- | | | |
|---------------------|---|------------------------|
| sleeve boards | } | conveniently at hand ; |
| skirt boards | | |
| bosom boards | | |
| also ironing tables | | |

The irons should be washed in a pail of warm water and thoroughly dried before heating. Ironing sheet and holders perfectly sweet and clean. A basket of clothes, previously prepared by sprinkling, folding, etc., for teaching the class.

RULE FOR IRONING A TABLE-CLOTH OR SHEET.

Table-cloth.

But one side is ironed. When it was sprinkled it was folded right side out, and in this form it must be drawn on the ironing table toward the ironer, from the clothes basket, which stands upon the floor near. After ironing one-half, turn and press the other half, folding as you iron.

Sheets are done in the same manner.

IRONING A RUFFLED SKIRT.

Slip the skirt upon the skirt board, the basket beneath holding the unironed part; the ruffle should be pressed first, passing the iron from the lower edge of the garment upward into the gathers or band. Iron any embroidered trimming *always* on the wrong side upon a piece of flannel.

IRONING SHIRTS.

If there are several shirts, iron collar bands, sleeve bands and bosoms first, one after another, and hang upon the clothes rack. When the last one is done, finish up the bodies in order, and fold.

Collars and cuffs when removed from the dampened sheet should be taken one at a time, pulled straight, and laid on the ironing table wrong side up, covered with a thin cloth, and the iron passed over several times. Then remove cloth, turn right side up, and press hard and quickly many times; turn over again, and again iron till smooth and stiff and dry.

In all these lessons in actual work, practice and experience are the most important factors. No theory can accomplish the desired results. In all the trials and successes you have the hearty good wishes and cordial interest of the author.



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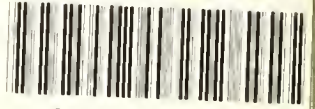
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